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when we have the stars?

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THE
CHURCH BUILDER.

AN
Illustrated Quarterly Journal
OF
CHURCH EXTENSION IN ENGLAND
AND WALES.

1877.

PUBLISHED IN CONNEXION WITH
The Incorporated Church Building Society.

RIVINGTONS,
London, Oxford, and Cambridge.

R. J. WITHERS, ARC.
O. JEWITT. SC.

·O·HOW·AMIABLE·ARE·THY·DWELLINGS·O·LORD·OF·HOSTS·

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The Church-Builder.

No. LXI.

The Church Builder.

ONE year ago the size of the *Church Builder* was enlarged, and its price increased ; we are happy to be able to report that the result of those changes has proved satisfactory. No objection has been made by old subscribers, and the circulation of the magazine has increased by one-third in the course of the first year. We ask the friends of the Incorporated Church Building Society to be so good as to recommend its Magazine ; and we earnestly beg of the Clergy and the Architects, notices of church buildings and restorations, and other communications likely to be of interest to our readers.

The Society's Prospects.

IN our last Number for 1876 we called attention to the very poor return that was made in many of the Dioceses in England and Wales for the liberal aid that this Society has given towards the work of Church Building and Restoration. It is with much pleasure that we print the two following letters, from the Bishops of Manchester and Ripon respectively, which were written to the

JANUARY, 1877.

Rev. Hugh Fleming, Assistant Secretary of the Society. It is earnestly to be hoped that the Clergy and Laity of these Dioceses will respond to the appeal which is made to them by their chief pastor, and do more than they have hitherto done for this important Church Society.

1.

"Bishop's Court, Manchester, Dec. 9, 1876.

"Dear Sir,—I shall be glad if I can aid in any way your effort to improve the financial condition of the Incorporated Church Building Society in this diocese.

"You tell me that the amount of Grants made to this diocese since the Society was founded is £34,572; and that last year (1875) £425 was granted. In the same year the diocese sent back to the Society, in Offertories and Collections, *nothing;* being, I believe, the only diocese in England in this category; and in the last fifteen years, that is, since 1862, the amount received by the Society from this diocese has been only £332.

"Of course, it has to be remembered that we are endeavouring to obtain the largest support we can for our own Diocesan Church Building Society; but I do not think that this duty, which, after all, is only imperfectly discharged, absolves the diocese from the obligation of remembering the claims of the parent Society.

"I called attention prominently to those claims in my recent Charge; and, publicly, I cannot do anything more; but if this letter will help you in bringing the cause for which you are pleading under the notice of those who are likely to help you, you are at liberty to make any use of it that you think proper.

"I remain, yours very faithfully,

"J. Manchester.

"Rev. Hugh Fleming, Assistant Secretary,
"Incorporated Church Building Society."

2.

"The Palace, Ripon, Dec. 12, 1876.

"Dear Sir,—There can be no doubt as to the reason why the Incorporated Society does not obtain larger support in this diocese. It is not because there is any want of sympathy on the part of Churchmen with the cause of the Society, or any lack of liberality in contributions towards Church Extension. But like many other dioceses, we have our Diocesan Church Building Society, the objects of which are identical with those of the Incorporated Society, only they are limited to the diocese. It is natural that the gifts of Churchmen in the diocese should therefore flow in the channel of a Society which expressly aims to supply the wants of the diocese.

"At the same time, I must own, considering the great benefits which the Incorporated Society has conferred, more especially in times past; considering the obligation which rests upon those parishes which the Society has aided, to contribute to its funds; considering, also, the wealth of the diocese and the urgent need which exists for increased Church accommodation in other parts of the country; the Society has claims which ought to be responded to. It is with regret I observe that, while your Society expended £480 in this diocese during the past year, it received in return only £21 8*s.* 7*d.*; and I should be thankful to find success attending your efforts to enlarge the list of subscribers, and to increase the amount of subscriptions in favour of the Incorporated Church Building Society in this diocese.

"Believe me, dear Sir,
"Yours faithfully,
"R. RIPON.

"The Rev. H. Fleming."

Gratitude.

IN our last Number, we called attention to the very scanty acknowledgments that are usually vouchsafed by those who have been recipients of the grants from this Society. It is, on the other hand, very gratifying to record instances in which a better feeling has been exhibited. Within the past quarter the sum of £4 15*s.*

has been received by the Secretary, in aid of the funds of the "Incorporated Church Building Society," from the parish of Aldridge, near Walsall, being a portion of the offerings at their Harvest Thanksgiving. This parish received a grant of £90 in 1853, and it is very well worth calling attention to this fact, that since that date up to the present time, similar contributions to the sum just received have been forwarded to the Society, amounting in all to no less a sum than £39 19*s.* 4*d.* Surely if other Parishes only *would* do the same they *could.* This is by no means a large or a wealthy parish. The Rector says, "There is no reason whatever, why we should be able to do this, and not other parishes. We have plenty of *local* claims, schools, clubs, &c., &c., besides helping non-parochial objects."

Surely this statement of what has been done at Aldridge might stimulate other parishes to do the same—for "the hand should not be stretched out to receive, and shut when it should repay."

A Sketch of the History of Sacred Music from the Earliest Age.

(*Continued from page* 221 *of last volume.*)

INSTRUMENTS.

THE most remarkable feature in the history of instrumental music, as applied to Divine worship, is the varying estimation in which it has been held. In Old Testament times it seems to have been considered an essential part of every musical service; while, on the other hand, it was not used at all in the Christian Church for some centuries, and is not used now in the Eastern Church, or in the Pope's chapel, and is only beginning to be used by the most important of the Protestant sects in these kingdoms. The causes of these variations may be worth considering.

The question which naturally comes first is—What is the use of instrumental music as an accompaniment to the human voice? It may be answered—The use is twofold, it serves both as a support and a supplement to voices. The first of these effects is highly important. In consequence of the manner in which the sounds of the human voice are produced, namely, by the breath acting upon stretched ligaments, the pitch of the note depending upon the amount of tension, and the elasticity of these ligaments being imperfect, voices, unless they belong to persons gifted with superior power of discriminating musical intervals, are always liable to lose pitch, so that each repetition of a tune is sung at a lower pitch than the preceding. In every congregation, probably, there are persons who can detect this sinking, and would resist it, if they were able to keep the rest from giving way; but this must generally be quite impossible. It is therefore desirable that congregational singing should be supported by one or more instruments of sufficient power, and not subject to any considerable variation of pitch.

The second advantage of instrumental accompaniment is that it acts as a supplement to the human voice. The ordinary voices of men and women together extend to about three octaves, whereas modern instruments have a range of seven octaves or more. Their sounds are heard above and below the voices, to the great enrichment of the total effect. The different tone or *timbre* (as the French call it) of various instruments, or various stops in the same organ, also furnishes a pleasing variety. Another advantage is that where voices capable of singing in harmony are not to be found, unison singing with instrumental harmony is little, if at all, inferior in effect.

The non-use of instrumental music among some bodies of Christians may be accounted for from the following causes. In times of persecution its use would be impracticable; and when persecution ceased, the force of habit would be an obstacle to the introduction of instruments. Another obstacle has been the love of simplicity, which is characteristic of some races.

The explanation of the main difference between the instrumental music of the Israelites and that of the Church in western Europe is that in each case the most suitable kind, among all the instruments at command, has been chosen, and that different kinds of instruments have been brought to something like maturity at widely different times. We are told that Jubal, in the seventh generation from Adam, "was the father of all such as handle the harp and organ;" from which we may conclude that he invented instruments which were the prototypes of our stringed instruments and organs. But it is pretty certain that Jubal's "organ" (sugab) was nothing more than the syrinx or pan-pipes. Not till 3000 years later did it develope into the water-organ, through the ingenuity of Ctesibius. It seems that this was the first non-portable instrument of the kind. The meaning of the word kinnõr, translated "harp" in the passage lately quoted, is not very easily ascertained; because the Israelites did not, like other ancient nations, cultivate the arts of painting or sculpture. I think however that we may attain to something like certainty on this question, by means of strict investigation. The word occurs more than forty times in the Bible, and is uniformly translated by "harp" in our Authorized Version: but it does not appear that this rendering rests upon any higher authority than Luther's German translation. The Septuagint translates the word, for the most part, either kithara or kinyra. The last of these is evidently derived from the Hebrew word, or some corresponding Semitic word, and therefore throws no light on the subject. The Vulgate translates the word by cithara in all places that I have examined, except those passages in the Psalms where the Septuagint does not use kithara. In Ainsworth's Latin Dictionary we find "An harp" given for the principal meaning of Cithara: but he adds, "☞ It may be used for a *viol*, *lute*, *cittern*, *guitar*, *virginals*, &c." Robert Ainsworth could not be expected to know the pianoforte, as he lived half a century too soon: but the "&c." is a most convenient provision. The present business, however, is not to discourse concerning modern ideas in Ciceronian Latin, but to examine what ancient words really mean. Now the meaning of the Greek word kithara has been well ascertained. It was a kind of lyre. For further information about it I may refer readers to Chappell's "History of Music," or "Smith's Dictionary of Greek and Roman Antiquities," article "Lyre." The lyre was certainly the most ancient of all stringed instruments. Several pictorial representations of the Egyptian lyre have been discovered in the tombs of that country; and bas-reliefs with representations of the Assyrian lyre may be seen in the British Museum. It is remarkable that there is a great similarity between the lyres of the two nations. On the other hand, though both those nations used harps, there was a great difference in their construction. The Egyptian harp was bow-shaped, and often exceeding the player in height. The Assyrian harp was about half the height, and the lower ends of the strings were fastened to a straight bar projecting at a right angle from the arched sound-box. But both these instruments differed from the European harp in having no post, to help in resisting the strain of the strings. On this account, as Mr. Chappell has well observed, the strings must have been incapable of much tension, and consequently the tone of the instruments must have been weak. On the other hand, the frame of the lyre according to its general design, was strong enough to produce powerful sounds; and though not large or heavy, it might, by means of thick strings, produce notes as low as the average of men's voices.

But Greek and Latin translations of the Hebrew word kinnōr are not the only means we have of ascertaining what instrument was signified by that word. Under the Maccabæan dynasty the Jews had a stamped coinage of their own, specimens of which are to be found in the British Museum. It is remarkable that five of these coins have the figure of a lyre upon them, but with some variations as to the form and the number of the strings. Woodcuts of three of these coins will be found in Mr. Engel's work on "The Music of the most Ancient Nations," p. 308, and in Dr. Stainer's article on "The Music of the Bible," in Cassell's "Bible Educator," i. 296. But the full significance of these coins has hardly been realized. In the first place, without pretending to know much about numismatics, I think I may safely maintain that objects represented on coins are always closely connected with the customs or traditions of the country to which the coins belong. Next, as to the particular object selected, though there is no doubt that a lyre does, with us, symbolize music in general, the real question is, What did the Jews in the time of the Maccabees associate with it? To us the lyre is an obsolete instrument, which we connect with the idea of Apollo, of whom we have been used to read in Homer and other Greek poets. But with the Jews, at the time in question, the case was very different. They had Greeks for their neighbours on more than one side, but probably did not love them more than the other Gentiles. Whether the lyre was then in use among the Jews or not, it certainly was among the Greeks. The Jews might use lyres of Greek manufacture; but as to the myth of Apollo, they would respect it about as much as a Puritan of 1655 would respect the legend of St. Cecilia. Under these circumstances is it likely that the Jews would have stamped so many of their coins with the figure of a lyre, if it had not been one of their national instruments? It should be observed too that there is a strong look of reality about the lyres exhibited on the three coins above referred to. The representations are somewhat rude, indeed, and the number of strings may not be exact; but they seem copied from playable instruments, not like the ideal lyre with which Apollo is generally furnished, which, as Mr. Chappell remarks, would scarcely ever have been worth an obolus for its music. The circumstance, also, that of these three lyres, one is of a very different pattern from the two others, is inconsistent with the hypothesis of conventionality. There is one other particular which I must not pass over, namely that the lyre on two coins has its side-pieces of the well-known twisted horn pattern, of which the Greeks were fond. The idea may have come from the Greeks; but when we consider that horns were, with the Hebrews, a familiar emblem of *power*, we shall not wonder at the horn pattern taking root among them.

From these considerations it seems clear that the lyre was one of the principal stringed instruments in use among the Jews after the return from captivity. From its being in use then, we may conclude that it had been in use throughout their history; because, as I have already observed, the lyre was certainly the most ancient of all stringed instruments. There were two principal kinds of stringed instruments in use during the period to which the Psalms belong, the kinnor and the nebel. There are reasons, which I hope to bring forward in my next chapter, making it pretty certain that the nebel was not a lyre: hence the conclusion that the kinnor was a lyre. There is evidence from the Bible that it was a portable instrument. See 1 Sam. x. 5, and Ps. cxxxvii. 2, in both which places the word translated "harp" is kinnor. The large Egyptian harp would not answer this condition.

S. S. Greatheed.

(*To be continued.*)

On Screens in Churches.

To the Editor of the Church-Builder.

SIR,—I read with a good deal of surprise, in your October number, the general remarks prefixed by Mr. Seddon to his account of the Rood Screen in Ingham Church, Norfolk. As the elaborate illustration with which his article was accompanied has doubtless drawn special attention to it, and as I differ altogether from him in opinion as to the desirability of re-introducing Screens into our Churches, to divide the Chancel from the Nave, I must ask you to allow me to give my reasons for my dissent.

The two grounds on which Mr. Seddon advocates the re-introduction of Screens, are, first, their ornamental character, and secondly, their expediency.

1. Although I am neither an architect nor an artist, I am fond of Church architecture, and derive pleasure from contemplating ornamental work in our Churches, when legitimately introduced, and executed in good taste. A Screen doubtless affords a wide field for decorative carving; but I

cannot admit, that, in an architectural point of view, it is essential, nor can I allow, with Mr. Seddon, that "artistically speaking, a Church without a Screen, resembles the play of Hamlet, with the principal figure omitted." On the contrary, it appears to me to detract from the dignity of the design, by breaking up the long vista of the interior, and to mar its beauty as a whole, by concealing the decorative work of the eastern end. I do not see why a Church need be "as bare as a barn from end to end," because it is devoid of a Screen. Considering that some thousands of new Churches have been erected without Screens, their use being now almost universally discountenanced, their architects can scarcely fail to receive this expression of opinion with surprise.

2. But it is as a frequenter of Public Worship that I chiefly object to the reintroduction of Screens, regarding them as unsuitable and obstructive, and therefore "inexpedient."

Mr. Seddon says, "Some dignified means for separating the clergy and choir from the people in a Church, is needed both practically and æsthetically." Now so far from the separation of the clergy and the choir from the people being "needed," the suggested separation seems to me to be entirely at variance with the intention of the Book of Common Prayer. From the beginning to the end of the Services the worship is joint worship. Sometimes the minister directly addresses the people, at other times he offers prayers in their behalf, the people expressing their assent by emphatic Amens; and again at others both take part in alternate recitation. But everywhere the union of clergy and people is implied. The minister, in performing his allotted part, is to be "audible" by the people; his single voice ought to be heard distinctly by every member of the congregation wherever placed. Now it is matter of unhappy notoriety, that this important object is in many instances difficult of attainment. Whether from the bad acoustic properties of many of our churches, or from the age, the infirmities, or the want of early elocutionary training, of many of our clergy, the difficulty of hearing is a very general complaint. Under these circumstances it seems inconsistent with common sense to add another hindrance to the free circulation of the officiating minister's voice, by deliberately erecting a barrier, which cannot fail to act as an impediment, and to increase the discomfort of the congregation.

But in considering this part of the subject, we are not left dependent upon theory, but can appeal to an example which seems decisive. If the separation of the clergy and people is "needed," we might expect to find it carried into practice in our Cathedrals. But what are the facts? Up to the middle of the present century, almost all our Cathedrals were provided with a very solid substruction, dividing the choir from the nave, and often serving the purpose of an organ loft. The services were carried on exclusively in the choir, which was so arranged as to bring the clergy, choristers, and people into close proximity, as forming an united congregation. No separation, by means of screen-work, took place between the Bishop of the Diocese, the Dean and Canons of the Cathedral, the Minor Canons, the Lay Vicars, on the one hand, and the "people" assembled to take part in the highest type of worship prevalent in the Church of England, on the other. In the last quarter of a century, the naves of the Cathedrals, which had previously been disused, were brought into requisition for Special Services—as affording greater accommodation than the choirs. But here again no separation of the clergy and choristers from the "people" has taken place. The former come from their accustomed places in the choir into the nave, to form with the latter an united congregation. And thus whether the choir or the nave be used, the clergy, choristers, and the people, worship together, in our Cathedrals, without any barrier interposing between them.

Mr. Seddon suggests, that the practice of reading the Epistle and Gospel from a loft surmounting the Screen, "might be revived with advantage, if the fashion for large churches, which I have elsewhere advocated, should extend." Surely, Mr. Seddon can hardly expect the officiating clergy to place themselves in such an extraordinary position! And if the Epistle and Gospel require such an elevated post, why not the Commandments, prefaced by the solemn words, "God spake these words, and said." The proposal appears to me fatal to the argument from expediency; for, if the minister officiating in the appointed place can be well heard, why ask him to mount to the top of the Screen? if he cannot, why erect the Screen at all?

But, after all, it ought to be borne in mind, that our churches are not built for the mere display of architectural or artistic decoration; but for the highest purposes, for which men assemble together, viz. the worship of Almighty God, and the edification of the people. All ornamental work ought to be subordinate to these great ends. *Salus populi suprema lex.* Nothing should be introduced without the fullest consideration whether it will help, or hinder, the principal objects for which the building is designed. This essential principle obtains with regard to all secular buildings; and he is considered the most successful architect who can best adapt them to their official purposes.

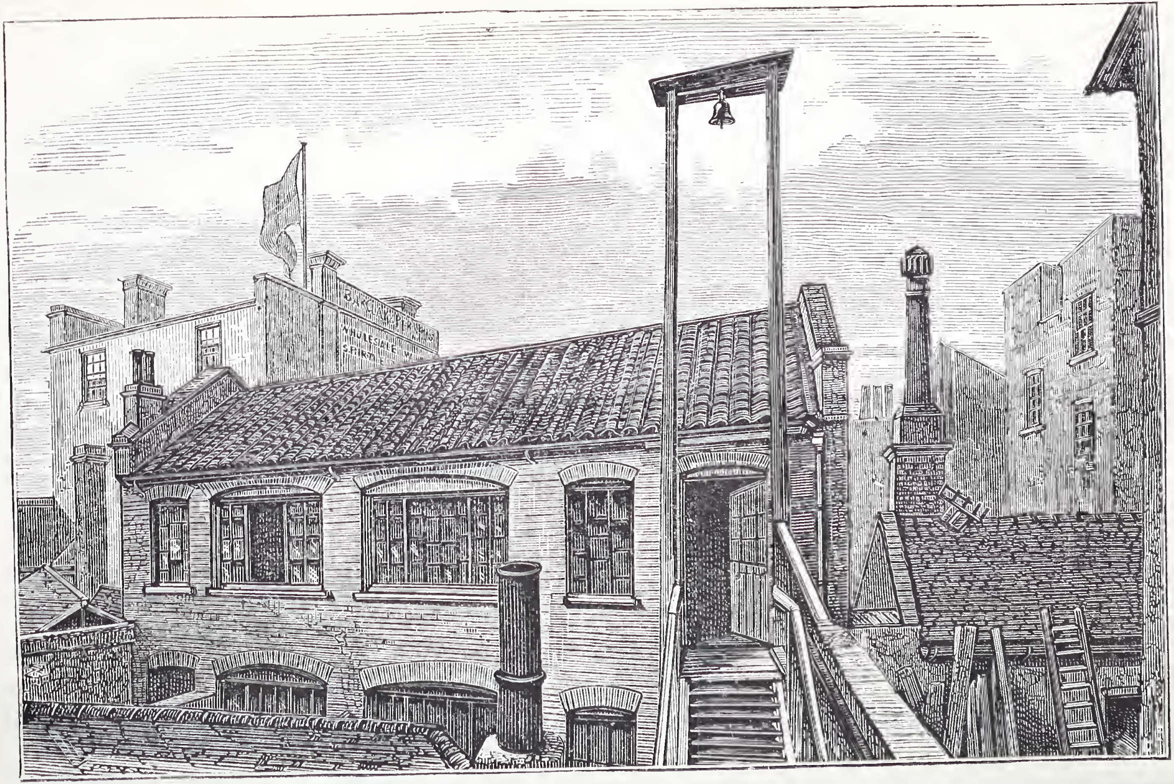
In conclusion, let me add, that, having been a subscriber to the Incorporated Society for more than forty years, and taking a good deal of interest in its proceedings, I earnestly hope that its Managers are not prepared to sanction the views against which I have felt it my duty to protest.

I am, Sir,
Your obedient Servant,
A LAYMAN.

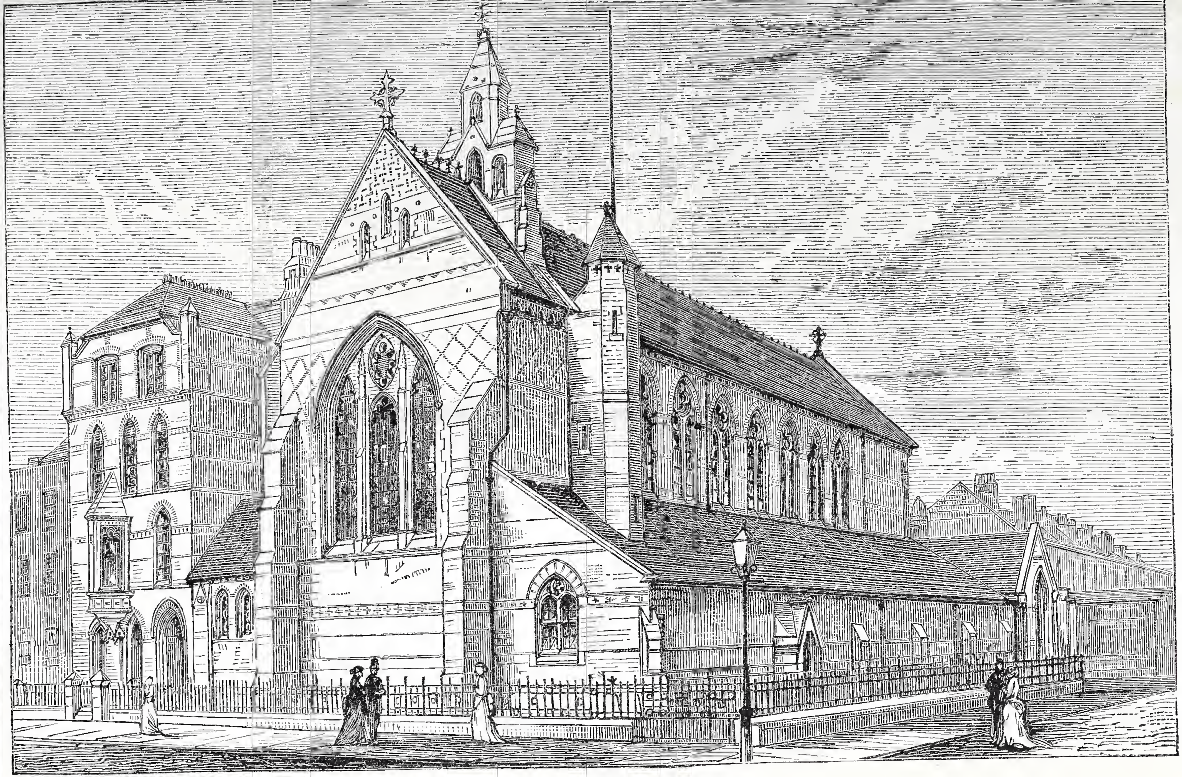
November, 1876.

Mission Work: St. Peter's, Hoxton.

ST. PETER'S, Hoxton, is one of the new district parishes into which our overgrown London parishes have been lately subdivided. It contains 5000 chiefly of the poorest of the industrial classes. "The narrow streets are composed of dingy houses, begrimed with soot, whose unopened windows look as if they were glued down with the dirt of years. Here, crowding in these narrow rooms, live the toiling poor—journeymen cabinet



Exterior View of Temporary Mission Church, St. Peter's, Hoxton.



St. Peter's Church, Hoxton.

makers, labourers, porters, hucksters, box makers—carrying on every humble trade or manufacture which can enable them to keep body and soul together, and nearly all bearing their hard lot with a cheerful, uncomplaining self-reliance which it does the heart good to see."

It is only about six years since a new Incumbent began his missionary work among these people. We give an exterior view of the upper story of a shop in a back yard which was rented and fitted up for a Mission Church. At the same time that the stones of the spiritual Church were being gathered up and put together, by diligent work among the people, steps were taken to raise funds for the erection of a permanent church for their worship. One step was to induce the poor people themselves to subscribe their pennies a week for this object—a very wise step, we venture to declare. One of the difficulties of mission work lies in the transference from the mission-room, where the poor people felt at home, and to which they have grown accustomed, with its simplified services and homely teaching, to the grandeur of the new church, with its more stately services and its less free preaching. To get them to subscribe to the new church is to give them a special interest in it, a sense of right to frequent it, and will help to carry them over safely from the dear old mission-room, with all its associations, to the new church, by this association, that they pinched themselves many a time to pay their subscription to it.

Help was not wanting from the outside. There are plenty of people willing to help those who give evidence that they will make a good use of help, as the Incumbent and people of St. Peter's did. The foundation stone was laid in the summer of 1874; and we now put before our readers a woodcut of the finished church, from the designs of Mr. Drew.

It is not so much as an example of ecclesiastical architecture that we notice the church, as an illustration of the kind of work which is being done in hundreds of places in the kingdom. It is probably in the encouragement of this kind of work that the special usefulness of the Incorporated Church Building Society in the future especially lies; there is a great deal of such work yet to be done in town and country, and the Church Building Society is one of those great agencies in the Church revival which ought to be efficiently supported.

St. Peter's Church, Upper Slaughter.

THERE is a charm in walking beside water, whether it be by the broad ocean, rippling in the light breeze, or lashing the shore with its roaring waves in the storm; or whether it be only by some little brook, rushing down from its native hills, or flowing smoothly through the vales. We feel this charm as we walk to visit a recently restored church which leads us for a few miles beside the Windrush, a little stream which has its birth-place among the Cotswold Hills.

We leave the railway which has brought us the greater part of our journey at Bourton-on-the-Water, and walk down a stately avenue of elms. The village cricket club is playing its game in the cool shade thrown by the screen of lofty trees. At the bottom of the avenue we enter a nicely kept churchyard with its grass kept trimmed, beautiful flowers blooming here and there upon the graves, and many mounds marked with simple little oak crosses, so touching and teaching because so humble and unostentatious. The church we see has been in the hands of the restorer, and from the character of the work we at once see that no cost or pains has been spared about the work; but the restorer has known where to hold his hand, and has shown a reverence for the pious efforts of the past generation, by retaining the tower, a quaint and fine old piece of masonry of Renaissance design, which many unpoetic and unfeeling minds would have condemned. A few steps further bring us to the stream we seek. We see it flowing through the village green, under low stone bridges, its waters dotted by the ducks; and, listen!—yes, there is the hum of the busy mill. Taking the path to the right, we come to another mill; then we walk under the willows, watching the stream glide under the broad burdock leaves, till we come to the quaint stone bridge, Bourton Bridge, by which the high road crosses the river; there we leave our fascinating friend wandering in a circuit through the meadows, while we strike across them, and meet him again at the end of yon footpath. When we rejoin it we find the waters rushing over a low dam; a little higher up is a rustic bridge; to our right a fine large house, the entrance to whose carriage drive is shadowed by two magnificent elms; beside the house we catch sight of a tall graceful spire; and here again we find evidence of the piety and reverence of the great religious revival of this our day in a restored church and well-kept and tended churchyard.[1] A few steps further and another pretty picture meets the eye; we see on one side of the stream the village school, with a pretty bay-window looking towards it; on the other side, cottages retiring from the stream and leaving space for a bit of green with some fine trees on it, under one of which we find indication of the care and taste of the squire, in the form of a low-arched fountain recess, covered with a gabled stone roof; the whole forming quite a picture. Further on, we come to another of those lazy humming mills; again we take the pleasant field-paths and catch occasional glimpses of our stream; with here a couple of moorhens, there a splash and a flash—it was a kingfisher, he was watching on that dead branch over the stream; next we cross a level bridge and note a spotted trout dart away; and now we are nearing our destination. See, up between those trees on the hill to the left, behind the grey roofs and gables of the quaint time-worn cottages, is the church we are looking for; how quaint it looks with its squat, square, buttressed tower and ivy-grown east end, and how prettily it is nestled among the trees! We walk up the village, past the blacksmith's shop, past the sweet-smelling limes of the parson-squire's house, past the tiny three-cornered bit of village green, now planted, and with an arched fountain recess on one side of the road, into the churchyard; and, to complete our picture, we will walk round to the north of the church and look at our stream. We have mounted up to the church, and are now standing under a fine sycamore at the west end; at our feet the ground falls sheer down some distance; and quite down below we see our friend, at this spot, quite a rapid, rushing, brawling mountain stream; on the other side is the vicarage, with its large well-kept garden; and beyond rise broad slow-swelling hills.

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[1] Lower Slaughter.

The church which consists of chancel, nave, north aisle, tower, vestry, and modern mortuary chapel, had been sadly mutilated. The tower with its fine transitional Norman arch had a good deal of interest, but was quite blocked out from the nave; the arcade between the nave and aisle had been taken out, all but the bases and one drum of the columns, on which were placed long wood-posts to support the beam which again supported the rafters of the roofs. A flat ceiling was formed right across the nave and aisle, with a deep cornice all round, thus turning the body of the church into a square room, on the west side of which was a gallery hung down from the aforesaid beam. At the same time four large three-centred windows had taken the place of the old ones. The chancel was entered from the nave by a small modern imitation Norman arch. The mortuary chapel was open to the north aisle (or rather east side of this room) by an arch 7 ft. up from the ground, so formed as to serve for organ gallery and organ. The chancel was better preserved; the east window was blocked and the space occupied by a canvas picture; a pretty little trefoil lancet-window on the north and south sides of the sacrarium; a nicely moulded and cinque-foil cusped credence; a quaint canopied sedilia; a shapely doorway with wave-moulded jambs, and a charming little geometrical window, completed the south side; on the north side, besides the trefoil-headed window, is a wide canopied recess of the same character as the opposite sedilia—perhaps it was a tomb, or eastern sepulchre—but this is blocked by a monument: an arch opens into the mortuary chapel. The tower is very quaint. It is a low square massive stone tower, with two buttresses at each angle in the lowest stage, and one angle buttress at each angle in the next stage, giving it a very picturesque effect; it is surmounted with cornice and battlemented parapets and with a pinnacle at each angle, the south eastern being crowned with a weathercock. On the north side of the tower was a low lean-to building entered from the tower by a low four-centred opening, groined in the thickness of the wall, and out of this opening was also the entrance to the tower staircase. In the vestry, as this low building was called, were two square-headed Perpendicular windows of a type common in this neighbourhood. The church was entered by a modern door and many steps down into the tower, the old doorway and porch to the church having been swept away when the church was last beautified. The tower lowest stage is lighted by a three-light window, the mullions crossing in the head; in the top compartment is the only remnant of glass in the church, a red rose. The blocked east window of the chancel, is like the tower, a simple three-light window with the mullions interlacing in the heads, but it is singularly elegant in proportion. The seating of the room (nave and aisle) was of rather slight oak pews, good of their kind, which cut down into very good-looking seats. We have omitted to state that the east wall of the nave is surmounted by a nice little sanctus bell-cote, which has had on it three crosses, or a crucifix and SS. Mary and John.

The proposed works for the restoration of this picturesque little church were—the opening out of the east window; the remodelling of the chancel arch; an open arch between the mortuary chapel and the north aisle; a new nave arcade; the removal of the gallery, thus throwing the fine tower arch, and the tower with its Norman groining open to the church; and, to increase the accommodation, the north aisle is lengthened to the west wall of the tower. The nave roof, which is of oak, of trussed rafters with curved braces, is opened out and repaired: the chancel roof, of similar design, being too decayed to retain, is replaced in deal; and a new roof, of similar design to the others, is put on the aisle in place of the modern roof. A porch is added to the south side of the nave; and new windows and doors inserted, in place of the present monstrosities.

The great interest of Church restoration is, that so many fragments of old work are often found in making alterations, and in rebuilding defective portions. These finds explain many doubtful points in the design and appearance of a church, and sometimes furnish complete authorities for a restoration. Our church has been singularly fortunate in these respects. No sooner was the work of clearing out commenced, than it was found that the greater portion of the old arcade had been used as sleeper walls to the seats; a cap and a respond half-cap, somewhat damaged but capable of repair, numerous voussoirs of the arches and many drums of the columns, were thus found; and, in searching round all the walls for traces of the other caps that might have been built in, the corner of a similar cap was found in the wall of the circular staircase (in the north-east corner of the tower), and it was found, on trying the wall in the lean-to building on the north side of the tower, that there was a whole cap, column, base, and about three feet of an arch *in sitû*, built into the wall. This column was immediately at the back of the fine large tower arch, and gave ground to the supposition that the original designers had stopped short in executing their design, and that after building the arcade they altered their minds and built the tower within the length of the nave, partly incorporating the arcade; but, on examination, it was noticed that the Norman groin ribs in the tower had the decided appearance of having been cut short of their full curves, as if rebuilt in a smaller area, and the face of the arch discovered embedded in the wall was found to have two or three coats of colour-wash; further than this, one or two lengths of the groin ribs were found in the south wall of the nave, and there are several Norman caps used up as corbels to the angle buttresses in the second stage of the tower; in the belfry are many carved Norman corbels used to support the timber joists of the bell staging; and it was noticeable that the tower arch has no label, but that outside, over the west window in the tower, is a Norman label and string with a ball ornament, the lengths of the string portion being curved, as though originally parts of a label, showing that this was probably originally the label of the tower arch: all these seem conclusive proofs that the tower was altered and rebuilt within the nave in the early part of the fifteenth century, as is the case at Bledington church, as described in our last Number. It was then found that the respond of the west end of the Norman (or rather Transitional, for the arches are pointed) arcade was still *in sitû* in the north-west corner of the tower, satisfactorily proving that the tower was originally *west* of the present one. Other indications show that the Norman north aisle was but half the width of the present modern aisle; and when the tower was rebuilt in the 15th century, the little groined entrance of which we have before spoken was made into the western portion of the old Norman aisle, and a wall built across the aisle at the north-east corner of the tower, but with a low arch in it, communicating with the main portion of the aisle, and this end of the aisle, thus separated, may possibly have been used as a chantry chapel. A great many voussoirs of moulded Norman work, some caps, and portions of a tympanum that were found in the south wall, are, no doubt, portions of the original doorway. In the east end of the south wall of the nave is a square respond, an abacus, and a portion of an arch, all Norman, and seeming to indicate that the first plan had a south as well as a north aisle. Just westward of this respond is a piscina, no doubt of later date, and indicating that there was an altar against the south side of the chancel arch. The nave arcade will of course be restored in exact accordance with, and of the exact widths and dimensions of the old arcade, using up as much of the latter as possible; and all other portions of ancient carved and moulded work will be incorporated in the porch in such a way as to preserve and show them for the information of future generations. These fortunate discoveries enable us to leave the church possessed of double the interest it had before the restoration brought them to light, and add a new charm to a building, already so delightful in itself and its picturesque surroundings.

J. Edward K. Cutts, *Architect.*

On Mural Decoration.[1]

LET us examine and describe the characteristics of that grand style of art which is alone suited for the purpose of the highest order of mural decoration, and state the reasons why it is the bounden duty of the nation, the true polity of the nation, to encourage its study and practice.

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[1] Extract from a Paper by Mr. W. Cave Thomas, read at the Social Science Congress at Liverpool.

In glancing over the history of Grecian and of Italian art, one cannot fail to be struck,—first, with the different kind of art which was practised by the great masters; secondly, with the different kind of organization which was adopted for the education of the artist; and, thirdly, with the very different relation in which the arts stood to the people. Now, these three essential differences between ancient and modern art furnish us with the very strongest reasons why we should revert to mural painting on a grand scale, to the system of scholarships, and to the ancient art policy.

1. The difference between the kind of painting of our own time and that of either Greece or of Italy, is that the works of English painters, for the most part, consist of cabinet pictures suited to the tastes of private purchasers, and aiming at the picturesque, whereas the works of the great masters were chiefly monumental paintings, *i. e.* works designed to play an important part—the leading part—in the grand whole together of some great public building.

This different or grand style of art which was practised in Greece and Italy is usually styled *decorative* art; but the word *decorative* has been so degraded in more recent times, by being used to designate all kinds of loose and intemperate ornamental painting on the walls of palace, theatre, and private mansion, that whenever the word "decorative" is now used, even with the best intentions, it is inevitably depreciatory. It must, therefore, be discarded in favour of either the word "mural" or "monumental." We must not, however, lose sight of the fact that the finest works of art which remain to us were "decorative," using the word "decorative" in its highest sense,—that is to say, the greatest works in painting and sculpture ever executed were designed to adorn public buildings.

That different kind of art,—that grand "mural" or "monumental" art which was practised in Greece and in Italy,—requires a greater mental grasp, a greater facility and versatility of invention, and of adapting art to a purpose, than is required in the painting of easel-pictures.

In all periods of national, and, consequently, of architectural magnificence, mural painting and sculpture have in a greater or less degree played a conspicuous part. Architecture was in the great epochs of art the mere setting to the gems of painting and sculpture.

These two noble arts were not then, as now, the last consideration; they were, in any project for a grand public structure, the first.

The numerous public edifices which have of late been completed in France and Germany have almost in every case been embellished with the productions of painting and sculpture. This application of the imitative arts has prompted inquiries into the principles which should regulate their adaptation (especially that of historical painting) to architecture.

The best Italian mural painters were always fully impressed with the necessity of adapting their works to the architecture, so as to make one harmonious whole. The nature of fresco fits it for such a purpose. It is, indeed, impossible to produce that illusion which is considered so desirable in oil pictures. The same depth of shade is not in the artist's power, but this very circumstance, whilst it compels attention to composition and form, indicates the proximate limits of colour and effect, and renders fresco more directly appropriate for the purpose of mural painting.

The same question which is now proposed for solution has been considered and practically answered, with various results, in Munich and Paris. The experiments which have been made in those cities by artists of eminence, and the opinions that have been expressed thereupon by competent judges, form, therefore, an important addition to the evidence of older works of art, and may assist in the examination of the subject.

A French writer, commenting on the great picture painted by Paul de la Roche in the *Beaux Arts* at Paris, says, "When first the architect opened to the painter the doors of a recently finished edifice, and showed him the walls which were to be adorned by his skill, an elevated art arose, the essential principles of which were at once defined by the conditions of this union. This art may be called mural, or monumental painting. Its characteristics are so pronounced and so distinct from easel-painting, that perhaps the relation between the two might be aptly expressed by the circumstances attending their respective modes of execution, by comparing the durable walls of a temple with the fragile stretching-frame under which the easel trembles."

Monumental painting, then, being employed to decorate large and solid surfaces, the artist is no longer intent on the reproduction, however ingenious, of *reality* in its most limited sense. A dignified subject is essential; and to this genius is required to add ideality, or elevation of treatment. Lastly, simplicity, the indispensable characteristic of great works, must be apparent in the composition and the execution. Hence arises the especial condition of excluding from mural or monumental painting all that may interfere with grandeur of effect, —all that aims at literal imitation and illusion. It is to be remembered that the painter is, in this case, not alone; his art is employed together with the work of the architect, in decorating the same interior. There ought, therefore, to be no difference of purpose between those two exponents of one and the same thought. Although it may suit modern requirements to sever art into specialities, art itself is one and indivisible. It is further to be remembered that the walls must always be felt to exist under the decorations that cover them, and the skilful and magical effects by which the painter of cabinet pictures gets rid of the surface would here be out of place. Thus, under whatever point of view this question is considered, monumental painting must still be limited to an elevated region, where all is grand, simple, and unaffected. It was thus that its style was defined by the great masters who, from Giotto to Michelangelo, covered the walls of the palaces and temples of Italy with their works. They painted in fresco; and Michelangelo, foreseeing the decline of the grandest style, and the superior energy and self-denial required of its votaries, had reason to call easel-painting an occupation for women. From this period (the middle of the sixteenth century) the tradition of elevated art was unstable. Succeeding painters, down to Pietro da Cortona, poured over vast surfaces their crowded compositions in which the qualities of fresco became useless. To complete the decline of monumental art, it remained only to neglect the process of fresco itself. Accordingly, from the beginning of the seventeenth century oil-painting was introduced commonly on walls, particularly in France; and the artists looking on this mode of painting as an opportunity for displaying the effects of foreshortening, perspective, and colour, produced what the Italians called, "vast machine," differing only from the decoration of the theatre by better-studied forms and a more finished execution. We have no right to consider modern artists responsible for this practice ; it is to be dated from those painters who first lost sight of the conditions which regulate the style of painting when that art is applied to architecture.

The very necessity which exists for studying the drawing and composition of large mural paintings, separately in cartoons, is in itself a highly beneficial training, as the mind of the painter, being freed from the blandishments of colour and effect, is the better able to concentrate its attention on the perfections of form and composition. Monumental painting has thus earned the distinction of the first place amongst the plastic arts. In the cartoon the artist determines his composition, and studies every portion of it from models—in fact, makes a work complete in every respect but that of colour—an exact working drawing ; but, although monumental painting admits of the design being studied to any extent in cartoons, yet in its ultimate executionit is not an art for the hesitating and timid. It requires a grand style of drawing, a broad and simple treatment, an eye steadily fixed on the whole effect, and an energetic and rapid hand, all qualities which, it must be confessed, are rare in these days. Palomino, in his work on fresco-painting, referring to the methods taken by the painters of the "Decadence" to evade the study and care which it demands, observes, in speaking of Michelangelo and Raffaelle, that since their time artists had become impatient of so much toil, having found that their enthusiasm evaporated before the period arrived for the execution of their work.

In this brief exposition of the general characteristics of mural painting, we see that monumental painting in all its phases makes a demand upon the highest intellectual qualities of the artist. Mural painting is, in its highest development—is in its stately grandeur—the very epic form and measure of painting ; and the relative value of all art work is ultimately adjudged as greater or less as it either approaches or falls short of the highest mental standard. It is on this account, on account of mural painting demanding the very highest mental qualifications on the part of the artist, that it has the greatest claims to national encouragement. For it is the highest order of mind ruling in each department of intellectual culture which makes the greatness of a nation.

2. Having now given a brief sketch of the characteristics of that different or monumental style of painting which prevailed in Greece and Italy, we will proceed to enlarge on that second point of difference which we noted, viz. the difference in the ancient mode of educating and training the artist. This was consequent upon the very different nature of the work, the grander kind of work, upon which, of old time, the painter and sculptor were employed. The superiority of that ancient and different system of art-education is manifest in its results, and should strengthen our determination to encourage the practice of mural painting by all the legitimate means at our command.

Our modern sytem of art-education consists in founding art-school after art-school. Now, most unfortunately for the student, the modern art-school only conducts him to the threshold of art. All the more important part of an artist's education commences precisely where our modern system abandons him. They did things very differently in Greece and Italy. They were better political economists than we, at all events in art matters. They knew of old time that the only direct and practical means of raising a grand school of art was to employ painters and sculptors on great public works, but they were not content with this mere theoretical knowledge, they acted upon it.

In those days, every public building as it was erected became a school of art, and the great demand for mural painters and for sculptors led to the adoption of the system of scholarships. Every Italian painter of mark had, as you well know, his retinue of scholars, without whose assistance he never could have got through the immense amount of work which was generally confided to him. Now, to make these scholars of any use to him, he had not only to teach them to draw, but to think. The master had to impart to them not only his own technical experience, but his theoretical views, to give them the reasons for doing this and that. Thus the scholar received a thorough training in art, and was very frequently, long before receiving his first independent commission, master of his profession. We may see, then, that another great reason for encouraging mural painting is, that it leads to an art schooling of a thoroughly complete and practical kind—a schooling infinitely superior to that of our own times, when most English artists have to lose half a life in discovering what they might have been easily taught in a comparatively short space of time. In this country the system of scholarship is almost unknown, or at all events has not been adopted; and English painters, for the most part, die without the rising generations being theoretically or practically one whit the better for their labours.

Another great advantage of a national school of mural painting is this—that it trains the faculty of adaptation to purpose or of design. The painter, when he has a great public building to adorn, is not free to do what he will, as on a piece of canvas: he has to do what is set him to do, under certain conditions of position, light, &c. A certain unity of style has to be preserved through a series of works, and that not only in the pictures themselves, but also in the subordinate surroundings and ornamentation, down to the most trivial accessory. The great national edifices in Greece and in Italy were real schools of design, and were the cause of their art manufactures attaining the first rank. We are too apt to think of Phidias only as the great sculptor of the frieze and pediments of the Parthenon, but we may gather from works on ancient art that he ruled all art matters in his day. The very tapestry work, for the robing of the Minerva, was under his supervision and direction.

We have tried our own system of art-education now for a great number of years, and I do not think we are altogether satisfied with it. Why, then, should we not adopt that ancient system of art-training which was productive of such magnificent results? I myself feel perfectly assured that had we spent a tithe of the money on the adornment of the public buildings with mural paintings and sculpture that has been spent upon art-schools, English art and English art-manufactures would have made a much greater mark in the world. I trust then, that I have again shown good cause why mural painting should be encouraged.

3. A third point of difference which we noted between the relative conditions of ancient and modern art was the very different relation in which the arts stood to the people. This was the result of the very different art-policy which was favoured and obtained in Greece and Italy. The leaders of the people during the periods of the two great art-epochs did not collect specimens of ancient art, and form museums of antiquities for the purpose of raising artists. In Greece, for one very good reason, that there were no antiquities to collect. Greece had to create her own art-treasures. The Italians took the same course. The Italian magnates did not turn their attention to antiquities till the character of Italian art had already been determined. The leaders of the people in the two great art-epochs became, either from culture, public spirit, or religious fervour, the promoters and encouragers of art, and more especially of mural or monumental painting.

The leaders of the people employed painters and sculptors to embellish with painting and sculpture either their private mansions or the grand national edifices. The people were thus taught to take an interest in all great public buildings, and to desire that their monumental edifices should wear an air of magnificence, and prove lasting records of the state of culture to which their cities or their country had attained. The grand example set in ancient days is, I am happy to say, not altogether lost on modern times. I believe I may venture to state that we owe Mr. Poynter's fine picture of Atalanta to Lord Wharncliffe's taste for mural painting.

Our object, therefore, should now be to find opportunities fit for the display of mural or monumental painting on the large scale we have just indicated; for this is precisely the class of painting which, more than any other, requires encouragement beyond the means of private patronage. The want of such encouragement has long been regretted, not by professors only, but by the few who have turned their attention to the state of painting in England—a proof that the promotion of historic art is an object of interest with at least some portion of the public. The decoration of public buildings with a view to moral or religious purposes has always been necessary for the formation of a school of historical painting.

Notes on Church-Building.[1]

THE Saxons evidently knew that a plain unbuttressed tower ought to diminish in size upwards; not merely by sloped set-offs at each stay, which I think came in afterwards, but by a gradual tapering, just enough to be visible, especially in the diagonal view of the tower, which magnifies it in the proportion of 1·414 (or $\sqrt{2}$) to 1. The Greeks, as is well known, did the same with their columns, and a little more; for they gradually increased the tapering with the height, giving the outline which is called entasis.

Some old towers, and notably, old Doncaster, which was inferior to none in outline, and vastly superior to the new one which professed to follow it, had that kind of outline on the whole, even though made irregular by buttresses. Such towers as the central one of Canterbury, and still more, the Victoria Tower at Westminster, rising sheer out of the ground for about 300 feet without a set-off, look as if they were top-heavy and bursting at the top, or wider than at the bottom, through some optical illusion, for which different explanations have been propounded. The best of them is that we see things in spherical perspective, or as if they were engraved in a hollow sphere, with us in the centre; and that what the eye considers upright are what we may call meridians, converging to a pole or zenith over our heads. Therefore, two parallel upright lines not so converging, appear to lean outwards, and the more so the higher they go. Another explanation is that a tapering, tall body is at once recognized by the eye as more stable if it tapers or decreases upwards. Take the familiar, though gradually expiring, form of a tall windmill; nothing looks more stable for its height;

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[1] From Sir Edmund Beckett's Book on Building, see p. 56.

and a spire is the same. But whatever may be the theory, there is no doubt about the fact, that towers not tapered by set-offs, look better if the walls diminish upwards by about 1 in 120, and rather more towards the top if very high.

The great difficulty of tower building is at the top, and I do not know a single modern one that is quite satisfactory, except where some original design left unfinished has been completed, though partly by imagination, like that of Worcester Cathedral, where the rudiments of the peculiar corner turrets existed, so that there was no doubt as to the plan; but only as to the elevation of them, and of the intervening pinnacles. A good many old towers are unfinished as to pinnacles, and it is very difficult to guess how some of them were intended to be finished, if indeed it ever had been settled, and was not left to be determined by trial of patterns, as I have not the least doubt that many were in old times; both because the designers could not draw in perspective, and because they knew the fallacy of drawings, especially for things at a great height. It is a pity that the same practice is not oftener followed now. Four very fine towers in that condition occur to me immediately: York, Durham, Howden (which two have a great affinity, and Howden was a peculiar of Durham), and Lavenham; and we may add the western towers of Wells, and that of Tarvin, near Chester; in all of which the construction evidently leads up to some kind of large pinnacles, but indicates no more. Pershore was so, but some pinnacles have been added which have the usual fault of being much too tall. And I am justified in saying that, by the universal admission that the Doncaster ones are greatly improved by being rebuilt four feet lower than they were at first. But it is impossible to lay down rules for the construction of tower-tops, or indeed, of any other decorative feature.

It requires some ingenuity to build a very bad spire. There is so little room for variety, either in the outline or general construction, that a man must go out of his way to spoil the spire itself, though the junction with the tower is by no means easy to effect dexterously, especially when the tower has pinnacles and a parapet. Yet the feat of making bad spires is sometimes accomplished, and in this way for one. A few of the old spires, either from accident or design, are contracted or become rather blunter towards the top: no doubt because the builders got afraid of the sharpness when they came near the top, and thought it safer to contract it more quickly. It is possible that in a few cases they may have deliberately made an entasis. But if any one will lay his head close to the King of Spires (Salisbury), as I have, he will see right up the 200 feet to the very top, proving that the outline is quite straight. And so far as I have been able to observe, the same is true of all the great spires, except a few which are known to have had the top rebuilt at some time, and lowered and blunted, as at Grantham. There is no more doubt that it was the established rule to build spires with straight edges, and to build Grecian pillars with an entasis; and the singularity—and ugliness—of the very few exceptions, ought to have taught architects to avoid, and not to copy them.

A few words on the lightning-conductor.

As many of the top courses of a spire as can be, should be tied down by a long iron rod, through the finial and a cross-bar inside the spire, with a nut at the bottom. This rod, whether ending in a vane or not, should be the first part of the lightning-conductor, which is always now a wire rope three-eighths or half-an-inch thick, which should be attached to the very bottom of the rod, or it may be to the nut at the bottom. It is wonderful how inveterate the folly is of putting glass rings or neck-cloths round the conductors when they are fixed to the wall, as if the "electric fluid" (as the newspapers call it) wanted to leave the wire, which is a good conductor, for the wall which is a bad one; or would be deterred by a bit of glass, if it did.

Another common piece of folly is taking the conductor outside through a window, instead of the shortest way down inside, as if the "electric fluid," like a bad smell, would be less dangerous in the open air. And yet another, is the idea that it ought to go down into water, which those philosophers seem to imagine will dissolve the lightning like salt, or kill it as if it were gunpowder, while it will be dangerous if left dry. All these absurdities were proposed to me at the rebuilding of the great Doncaster Church in 1858, and for the satisfaction of the alarmists I got Faraday's opinion; I need not say what it was. The Houses of Parliament were *conductored* by Sir W. Snow Harris, who perhaps had even more experience than Faraday in that matter, and he laid the upper bands actually in the walls under the plaster.

Mosaic Pavement of Cobern Chapel on the Moselle.

BY J. P. SEDDON.

COBERN is romantically situated on the banks of the Moselle. The town itself nestles beneath a fine ridge of hills, crowned by the ruins of two castles, respectively called the Niederburg and Oberburg, and within the precincts of the latter and higher one stands the remarkable Chapel dedicated to St. Matthias, of which the accompanying illustration shows the ground plan. It is a very small hexagonal structure with a circular projecting apse. A lantern rising from the hexagonal portion is supported by lovely clusters of marble pillars, each cluster consisting of a central shaft of black marble, surrounded by four detached shafts of red marble; the capitals of the whole being wreathed together by richly carved foliage. I have illustrated these and other details in my "Rambles in the Rhine Provinces," and the whole of the Architecture is represented in the 14th Vol. of "The Study Book of Mediæval Architecture and Art," by Thomas H. King. The latter author states that the chapel was restored in a satisfactory manner some few years ago, under the direction of the late M. Lassaux, of Mayence. Both exterior and interior of the building show a wealth of design, apparently out of keeping with the isolated position and rude surroundings. This is explained, with some show of probability, from its having been founded by one of the noble owners of the castle after his return from the Crusades. Not that there is more tinge of Saracenic origin in it than in other cotemporary work in the country, and its curiously shaped windows resembling the ace of clubs are not unfrequently found

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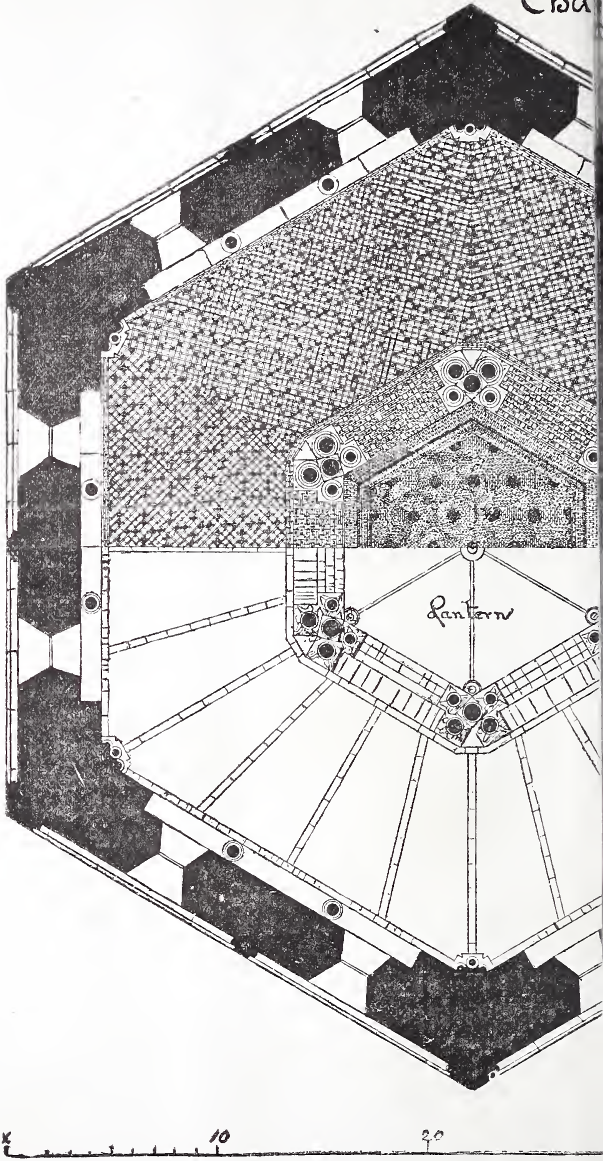

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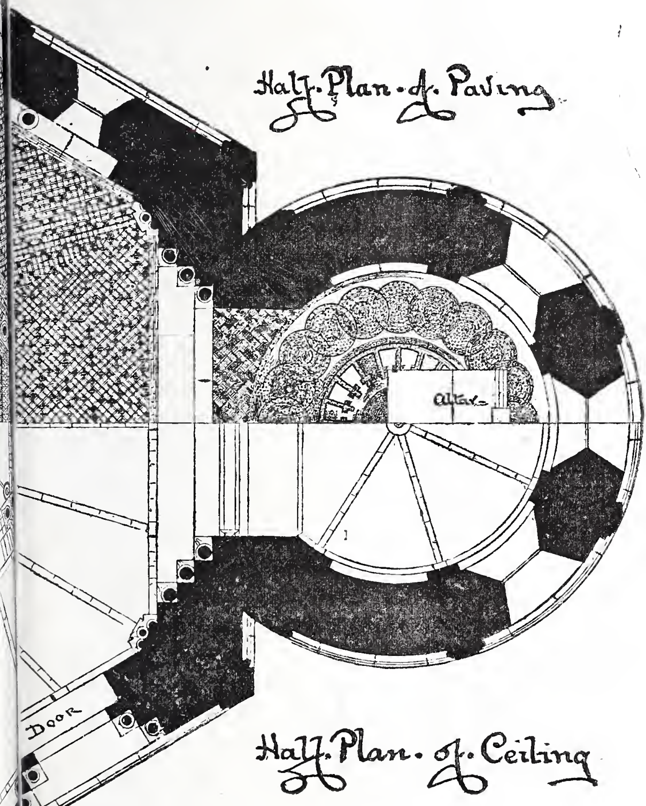
S. Matthias at Cobern on the Moselle.



Measured by John P. Seddon, Archt.

in Rhenish churches. It does, however, seem to present more refinement throughout, and more of a southern feeling in some of its details than we would expect to find within the castle walls of an untravelled German baron. Its date may be referred to the early part of the thirteenth century.

One feature of considerable interest within this chapel is its pavement formed of tesselated tile work of white, yellow, grey, and black tiles, of about an inch and a half or two inches long, and three-fourths of an inch broad, arranged in a variety of patterns. The most noticeable of these are in the chancel, where a series of crosses in a ring point to the altar in the middle, and these are surrounded by another belt of intersecting circles. I presume this floor to be a restoration of what M. Lassaux found there; but whether this may be the case or not, the type and character of the work is effective and good, and would be an interesting variety, if adopted in our own churches, from the somewhat too universal encaustic tiling of the day. I have myself recently used Mr. Rust's glass mosaic for several not dissimilar pavements, and have been greatly pleased with the result. Indeed, I consider this material so valuable as a means of introducing colour into churches in this climate, not only for floors but for walls, that I do not hesitate to press its merits upon others engaged in the same class of work. I have also been endeavouring to find a suitable material to go with such wall surfaces for the dressings, which, if of colourless stone, do not harmonize; and I fancy I have found it in the beautiful stone-ware now manufactured and coloured in the same manner as the *Gris de Flandres* Pottery esteemed by collectors. Every architect knows the difficulty of getting carved work in stone executed to his satisfaction, but the stone-ware takes and retains the impress of artists' handwork far preferably, and the colour is an addition of the utmost value and unattainable as yet in any other material. Messrs. Bailey and Co., of the Fulham Potteries, have zealously seconded these efforts, and produced a result, which combined with the above-named mosaic, has given me the highest satisfaction, and I doubt not would be equally esteemed by other architects if they would give it a fair trial.

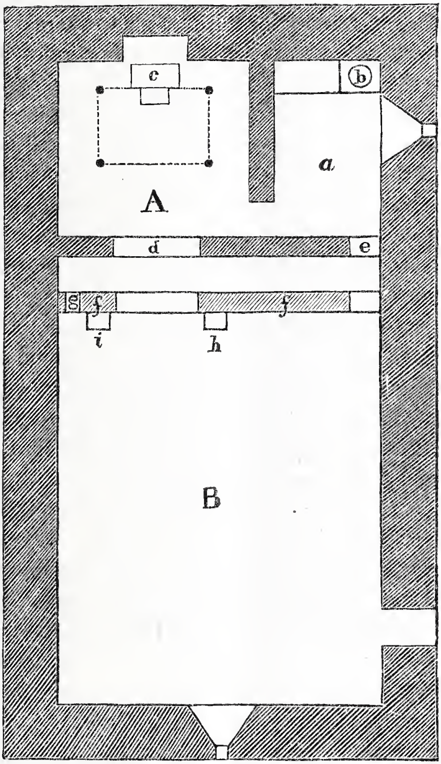
Nestorian Churches.

THE Nestorian Church has always stood outside the territorial limits of the Roman Empire both West and East, and outside the organization of the Church of the Empire both West and East. It claims to have been evangelized by St. Thomas; its ecclesiastical organization to have been due to Thaddeus, one of the Seventy; it was ruled by the Catholicus of Ctesiphon, who was recognized by the Nicene Council as an independent prelate, ranking next in order after the great patriarchs of Roman Christendom. It divided from the rest of Christendom in the middle of the fifth century; it has clung to its doctrines and customs with the proverbial eastern unchangeableness; and any modifications which may have taken place are very unlikely to have been made under the influence of any of the other branches of the Church, towards which it stood in an attitude of jealous self-defence. This Church therefore in its doctrines and rites and customs is the witness of an independent ecclesiastical tradition.

It does not follow that everything which the Nestorian Church does now was done in Apostolic times. Its witness may need discriminating examination; but it is an important fact that its witness is independent of the witness borne by the other ancient branches of the Church.

A note on some features of the Nestorian churches, which I had the opportunity of observing last summer, may interest the readers of the *Church Builder*.

The door is sometimes on the south side, sometimes at the west end; usually it is so low that it is necessary to stoop in entering. The interiors are all very dark. The churches are nearly all small, and consist of two structural divisions, which I will call the sacrarium (A), and the body of the church (B); I do not call the eastern division the chancel, because it is entirely reserved for the celebration of Holy Communion, and I do not call the western division the nave, because the clergy occupy its eastern portion in singing the daily prayers. The sacrarium and the body are divided by a strong party wall stretching right across and up to the roof. The chamber which I have called the sacrarium is divided into two unequal parts by a screen 6 or 7 feet high; the larger northern part (A) is properly the sacrarium, the smaller southern part (*a*) serves the purposes of a sacristy and also of a baptistery. The font (*b*) is a narrow and deep vessel built into a corner of the sacristy, into which the child is plunged feet foremost.



The sacrarium contains the altar (*c*), which is, I believe, usually of stone, and entirely vested; its ornaments are two candlesticks, always lighted at the celebration—whether symbolically only does not appear, since the churches are so dark that their light is indispensable, and a cross—not a crucifix—stands in a niche at the back of the altar. There is nearly always a step in front of the altar, on which the celebrant stands. In some cases (and it may be so in all cases) I observed a canopy over the altar.

The wall which separates the eastern from the western division of the church is pierced by a small sacrarium arch (*d*) and by a doorway on the south (*e*), which gives access from the body to the sacristy. Descending by several steps, from the sacrarium to the body of the church, there is a remarkable arrangement at its east end. A low screen wall (*f*), extends the length of the sacrarium, with an opening corresponding to the sacrarium arch; and towards its northern end an embrasure (*g*) is cut into the wall, at which the Deacon administers the Cup, the Priest standing on the sacrarium steps to administer the Bread. In front of this screen are two quasi-altars; the one on the right (*h*) is called the table or altar of prayers, several service-books lie upon it, and the deacons group themselves about it when singing some part of the service. The altar on the left (*i*) is called the Altar of the Gospels, upon it lies a copy of the Gospels, with a small hand-cross laid upon the cover, which is kissed by the people when they enter the church. These "altars" are never used for the celebration of Holy Communion. There are no seats in church; both bishops, clergy, and people stand throughout the service; there is sometimes a crutch-headed staff reared in a corner, which some old man uses as a partial support.

E. L. Cutts.

A Plea for the Future Protection of our Ancient Cathedrals.

WE do not agree with all that Mr. Huggins said in his paper on this subject read before the Architectural Society of Liverpool last November, but we are inclined to concede to him that a good deal of unnecessary "restoration" has been done in our day, and we commend the following extract to the careful consideration of all who have the responsibility of the official guardianship of our ancient architectural monuments.

"What renders the preservation of these buildings the more desirable is, that they are our oldest monuments. Most other countries of Europe contain structures more ancient still—remains of Classic times; and Spain, Belgium, Germany, and even France, are not destitute of architectural mementoes of the power and grandeur of the Romans. In Spain are also remains of the Moors; while in Italy, temples and theatres, and early Christian basilicas, make the works of the Lombards look modern. In Greece and Turkey are yet older works—Greek temples and remains of the Pelasgi: but in Great Britain, except a fragment or two of Roman work, Irish round towers, and some rude Druidical remains, we have nothing that goes further back than the times of the Normans and Saxons, the earliest constructors of the ecclesiastical architecture of Great Britain, and founders of most of the cathedrals. What is more, they usually form each of them the central and uniting feature of a larger picture—the old metropolitan city of the diocese, where, situated generally on the summit of a hill or highest ground of the place, and joined by an ancient castle or other relic of antiquity, it is seen for miles round, seated like a patriarch among his descendants, and touching it is disturbing the genius of the place, and affecting the identity of the city. Most of our old cathedral cities, as Canterbury, Wells, Chester, Chichester, York, Lincoln, Lichfield, Durham, Worcester, Coventry, Hereford, &c., situated in a beautiful country, appear to the susceptible traveller like the work of magicians. Compounded of elements of beauty, material and moral, the combined bequests of art and nature, time and history, chance and change, they form a whole far beyond the reach of art. The city of Chester, for instance, may be looked on as one vast museum of British antiquities, containing vestiges of every epoch of our history, every change in Church or State from Roman invasion downwards, like the successive strata in the crust of the earth—the deposits of so many pre-historic periods. Here have been history and legend, Roman castrametation and Roman mythology, Christian monachism, feudalism, and chivalry, Catholicism and Protestantism, municipal and commercial institutions, and, I may add, happy English homes, interpolated on the fair face of nature, on "the divine sky and the immortal year," rendering the spot more interesting and impressive than any Eden or Temple of pure nature could possibly be. Even the shadow of the tomb, which is cast over everything, and is almost everywhere felt, enhances the effect. Such cities are the grey hairs of the land, and despoiling them by renewing their chief and characteristic features, the cathedrals, is modernizing and disfiguring the country, lessening its art-treasures, and falsifying its historic page. It weakens our attachment to fatherland, diminishes the pleasure of travelling in it, and renders it less attractive to our American and Australian kindred, as well as to foreigners.

"The error of the Restoration scheme will be more apparent if we, adopting the logical method of argument, '*reductio ad absurdum*,' suppose it universally carried out, which we clearly have a right to do; for if it is good for our ancient cathedral and abbey churches, it is good for all kinds of old buildings, for old palaces, old castles, old temples, which must be all more or less superficially decayed. Imagine it is so applied, and what are the consequences? It would render the Old World,—Europe, and Asia and Africa,—as young as America; Egypt would succumb to California; Cairo and Athens and Damascus to San Francisco and Chicago. It would modernize the most ancient and disenchant the most romantic spots on the globe. Florence, Venice, Genoa, what would they become if restored? It would make Constantinople coeval with Llandudno. It would destroy the historic renown of the Eternal City itself, which in future might be the rival of Birkenhead or Southport. Nay, but for our old books and old pictures, and a few other old things, to which the genius of the past would have to confine herself, the very term antiquity would become abstract, or have no more significance than the words red and yellow to the blind; and the objects for which the science of archæology, and archæological and antiquarian societies were established, would vanish from men's minds.

"'But,' says the holder of what is deemed the practical view of the matter, 'the cathedrals are going to pieces; they are wanted for use, and must be fitted for use.' As this is a view well deserving of consideration, let me say a word thereon. I believe that none of the cathedrals are really so dilapidated as they appear; the more as I never heard of a cathedral going to pieces. Nor do I think that, with their very substantial walls, from 5 ft. to 6 ft. thick, and with buttresses 6 ft. or 7 ft. projection, they are at all likely to go to pieces. At Chester Cathedral, one of the most dilapidated, from its being of a perishable stone, I have the best authority for saying that the walls were so sound within a few inches of the surface that great difficulty was felt in bonding the new work. If the cathedrals were likely to come to pieces, would the hacking away of the surface, and further for the bonding, be likely to prevent them? and would it not be strange that, varying so much as they do in age and degree of strength, and other circumstances affecting power of endurance, they should all be coming to pieces just now in the latter half of the nineteenth century, and within a single lifetime?"

The Archæological Societies.

THESE Societies are certainly doing a great work, by calling general attention to the value and interest of our old monuments, civil, military, and ecclesiastical. Their publications present almost the only means of recording the accounts of discoveries of all kinds, and their transactions are and will be invaluable to future historians. We know, indeed, of no publication which systematically makes record of and illustrates all the interesting discoveries made in the course of a church restoration; many points often show themselves which are most interesting, but which are of such a nature that there is no means of leaving any record of them in the work itself; as a rule, such things are known only by the architect, and die with him, leaving no trace of many connecting links necessary for elucidating the history of a church and its belongings.

We propose here to give extracts from the Building Papers of some of the points of interest that are recorded of the churches visited by some of the Archæological Societies this season.

On the 15th of August the British Archæological Association visited Llanteglos, where there is an interesting Saxon inscribed stone known as of Castle Goff. The inscription, which is of the eleventh century, is as follows:—Front—"AELSETHM GENERETH WROHTE THYSNE SYBSTEL;" side—"FOR AELWYNE'S SOUL AND FOR HEYSEL," signifying "Aelseth and Genereth wrought this family pillar for Alwyn's soul and for themselves." The Rev. W. Iago explained that the pillar was of a very unique character; they would not find another stone with the Saxon w's and TH's found on this pillar. Most of the other inscribed stones of the county were inscribed in the Latin form. Moreover, there was proof that persons bearing names like those found on the pillar lived in the locality at the time it was supposed to have been erected.

Another day, St. Neot's Church, and the holy well named after the saint were visited. The painted windows here, though inferior to those at Fairford, in Gloucestershire, are very fine and perfect, and embody the history of St. Neot. The windows were commented on by Mr. Loftus Brock, who remarked that they had an abundance of documentary evidence with respect to the early history of St. Neot's, and some of this was of nearly contemporary date. The records agreed that in early times there was a chapel here, which probably, at a later date, was the residence of St. Neot. King Alfred, they were told, obtained effectual relief from a severe malady, caught while hunting, by prayer in the church. The present building was erected in 1480, as was shown by the inscription in the roof of the nave near the western end. The style was Perpendicular of fairly good type, and quite equal to the current work in other parts of England. Here, as in Bodmin and as in Devonshire, they saw the local peculiarity of the three aisles extending to the full length of the building, and terminating with three gables at the east end. Almost the whole of the interest of St. Neot's centred in its stained glass, which was magnificent in general appearance. The extensive use of stained glass in the fifteenth century explained the reason of the largeness of many of the windows of the Perpendicular style, which would have flooded the buildings with light and heat but for being toned down by stained glass. The extraordinary age assigned to a part of the stained glass was unwarranted by its appearance. One window having for its subject many of the legendary incidents of St. Neot's life, was erected by the young men of the parish in 1528. The young women's window was erected a year later. The inscriptions recorded that all the windows in the church were given by various individuals. Borlase, Callaway, Harris, and Mutton gave whole windows. Ralph Harris made a window as well as gave it. The wives' window was the gift of the married women of the west end of the parish. It was probable that there were at St. Neot's, as at Bodmin, several guilds and confraternities, trade and otherwise, warmly interested in the preservation and prosperity of the church.

In the churchyard of St. Benet's, Lanivet, are a couple of very fine crosses, both very high and well preserved. One of them displays some curious Saxon knotwork, and the figure of a man with one leg with the toes turned in different directions. This odd figure was ornamented with a kilt, and there was a nimbus above the head. Descending into Lostwithiel, the members entered the church, and were shown a very curious relic of other days, an alabaster representation of the flaying alive of St. Bartholomew (the patron saint of the town), and a still more singular font of mixed Norman and Pointed workmanship, in which the Parliamentarian soldiers baptized a horse in mockery of King Charles.

On August 14th the Cambrian Archæological Association met at Abergavenny, under the presidency of Mr. E. A. Freeman. Llanthony Priory was visited, and Mr. Freeman acted as cicerone to the party, and, commencing at the gate-house (now turned into a barn), he traced the outline of the walls of the whole of the Priory. Outside of all was still, at the very entrance to the Priory, the old parish church of Early Norman architecture. The cloisters were pointed out, and the two towers at the west end, now converted to the uses of an inn and a farm-house. That portion of the church was regarded as very Late Norman, the eastern part having been begun first. At the east end the whole construction of the building was pointed out. The nave, often used as a bowling-green, was covered with short green turf. The blind story and clerestory were pointed out; the latter was destroyed, but there was enough to show that it was a regular Norman church. In the choir and transepts the vaulting of the church was completed, but not in the nave. A wide segmental arch, opening into the nave, had been formed by taking down two nave arches of the twelfth century and building up a new wide one of the fourteenth century. As usual in transition buildings, some of the arches were pointed and some circular. The dedication was in 1104, the very earliest beginning of the Norman style, but that church was probably destroyed, the existing remains being later.

The Priory Church at Abergavenny is a remarkable combination of the ancient and the modern. The portion used for service is a large square conventicle-like structure constructed some forty or fifty years ago out of the nave of the old Priory Church, with high pews and a gallery all round, besides sub-galleries. Behind is the chancel of the old Priory, with its fine oak carved stalls, in an admirable state of preservation, and magnificent tombs of the Herberts, Hastingses, Bakers, and other old local families. The majority of these monuments are of alabaster, and many of the effigies are defaced by the vandalism of visitors, who have scored their names upon these fine old works. Among these are the tomb of Sir William Ap-Thomas and his wife, and a very remarkable wooden draped figure of colossal size, representing a heavily-bearded man lying on his side holding a portion of a tree branch, supposed to represent the root of Jesse. The figure is finely carved, and is set down as of the fifteenth century. A figure of a Templar in Irish oak (a Hastings) rests on a modern trestle.

Professor Westwood made some remarks on Christian iconography—the representation of Christian subjects in ancient pictures, in reference to the old cope used as an altar cloth at Skinfrith Church. He had examined the cope with great care, and the result of his examination was this:—it was a large semicircular piece of velvet, and was made, no doubt, by some clever nuns who were not very clever artists. It had fortunately been preserved in an unusual situation for such a thing, and he hoped its present use would never be objected to by any over-zealous Protestant. On the top of the semicircle was what he made out to be a representation of the Virgin holding the infant Christ. In the middle, below the central figure was another figure, which he had minutely examined, and he came to the conclusion that it was not, as had been supposed, the figure of Our Saviour, but of a woman in long clothing supported by three angels—in fact, the Assumption of the Virgin Mary.

Usk Church was next visited, and the President delivered a short address upon it. He said they would at once see the peculiarity of the church. The tower stood at the east end. The explanation was that the building was originally both a monastic and parochial church; but although they were under one roof and formed one building, the parish church was as distinct as though it had been miles away. In churches of this kind, where the eastern part belonged to the monastery and the western to the parishioners, when the Dissolution came the part belonging to the monks went to the king, and sometimes it was pulled down and sometimes sold, or it was added to the parish church. In this case the eastern part had quite gone. This case differed from Abergavenny, because there the priory church and parish church were in different parts of the town. Here the priory church was destroyed, while the parish church remains. It was a singular phenomenon with a tower at the east end. The chancel was marked off by the rood screen which they saw before them; it was in what is called structurally the nave of the building. The present church was rebuilt in the thirteenth century, with later alterations. The Norman remains outside the tower were spoken of by Mr. Freeman, who concluded his observations by stating that there is an inscription in the church which had puzzled all who had endeavoured to decipher it.

The Royal Archæological Institute met at Colchester in the beginning of August, and the members saw a great deal of interest in Colchester and the surrounding country, which is replete with remains of all dates of architecture.

Mr. F. Chancellor read a paper on "The Chapel of St. Peter-on-the-Wall, at Bradwell, with the object to determine whether this curious church was built in the Roman, the Saxon, or the Norman period, or even later than that. As to the Romans, it was impossible that they should have built it, because the edifice is out of character with the military fortifications; and, besides this, though Roman materials enter into its construction, they are not used in the manner that the Romans would have used them. As regards the Saxons, the first-named objection to its Roman origin applies equally to them, and there are also no long or short quoins which are to be found in Saxon work. As to the Normans, the buttresses which are to be found in the building forbid the belief that they constructed it in their earlier times; and Mr. Chancellor leaned to the opinion that it was built from the remains of the Roman wall upon which it stands, at the transition period between the Norman and the Early English, probably in the twelfth century. Mr. Chancellor then described the building and its characteristics.

Mr. Parker said his first impression of the building was that it had been built at an earlier period than the twelfth century, but Mr. Chancellor had established his point by the evidence brought forward. He had been examining Holy Trinity Church that morning, and he had no doubt that that also belonged to the close of the eleventh century. The church of the earliest date in the county was Assington. The walls of this church were eight feet thick, and it was a good type of the Anglo-Saxon period, having been built by Canute in 1010 or 1020. Mr. Parker also mentioned the curious fact that after the year 1000 there was an immense revival of religious life; so much so indeed that an historian of the period spoke of all Europe as "putting on a new white robe," so numerous were the churches erected, in anticipation of the end of the world, or at least the Millennium. So strong indeed was this belief, that in all legal documents of the period the words "the end of the world being near" were used as the concluding sentence.

The Rev. Barton Lodge read a paper on "St. Mary Magdalen, Colchester, and other Leper Hospitals." In the thirteenth century there were in Europe no less than 19,000 leper houses, nine of which were in Essex and two in Colchester. He described the gathering together yearly of lepers in certain places, when they were waited upon, fed, and clothed by the aristocracy of the country; and other interesting facts connected with them, especially in connexion with St. Mary Magdalen, Colchester.

Copford Church was examined with much interest, and the porch, which was pronounced to be one of the finest of its kind in the county, attracted much attention. The great door, which was formerly adorned with quaint ironwork, portions of which still remain, was a special object of interest, there being a tradition that a Dane who had taken part in robbing the church was flayed alive, and his skin nailed to the door. A piece of skin, which some few years ago was found under the ironwork, and is now in the possession of the rector, was shown, and it was stated it had been pronounced by competent authority to be the skin of a fair man.

Mr. C. F. Hayward, F.S.A., described the building. The church, he said, was a beautiful example of Norman architecture, and was originally vaulted. The screen was a specimen of Late Perpendicular style, and had no relation to the original building. The roof, no doubt, was a very beautiful piece of work, and if the plaster could be removed and the wood-work shown, it would probably turn out to be similar in character to that just discovered at St. Martin's, Colchester. Quantities of Roman brick were to be found in the walls, and had, no doubt, been used because ready to hand, and the church itself, with most of the churches in this district, had probably been built by the masons who wrought for Hedingham Castle. Turning to the paintings, Mr. Hayward said some portions of them, especially the architectural ornament, might belong to the eleventh century; but the chief part was probably restored in the fourteenth century. The scheme of the painting is as follows:—In the arch of the chancel over the window is a Majesty. Christ is represented seated on a throne, with a rainbow behind it and clouds beneath His feet. His right hand is in the attitude of benediction, and His left arm rests on a book. The wounds are visible in His hands and feet. Below the majesty are angels, and in the background the towers of the new Jerusalem. On each side of the window stand four

Apostles under canopies. Along the main soffit of the chancel are represented the signs of the zodiac, with the sun and moon at the ends. Only a few of the original figures were found, and the rest are but restorations. Among the former was Virgo with a nimbus, said to represent the mother of Our Lord, but this was not to be relied upon, as Satan himself was often represented as having a nimbus, and it therefore could not be taken altogether as a badge of holiness. These paintings were discovered by the plaster, which had hidden them, peeling off the wall. Exact tracings were taken at the time, and served as a basis for the restoration. There was a tradition that the whole of the church was similarly painted, and perhaps in the future, this might also be ascertained, and, if they existed, the paintings might be restored. Mr. Daniel Bell, the artist who had restored the paintings, deserved the highest commendations, for they were most faithfully done; and a set of careful plates had been prepared by Mr. Parish, of Colchester, which, if sufficient subscribers could be found, were to be published, but Mr. Hayward warned those who were preparing them not to let them go forth to the world as authorities of what was done in mediæval times. They would never be that, but must be looked upon rather as a restoration carefully worked out by a conscientious modern artist.

Mr. Parker remarked that the restoration had been done in a most interesting and satisfactory manner, and showed no signs of those innovations misnamed restorations. It must be borne in mind that the whole of our churches were decorated, or intended to be decorated, in order to teach ignorant people by the eye, instead of, or as a supplement to, the ear; and it was thus that in old times people who could not read were taught. There had been a sort of puritanical objection raised to paintings, but where only Scriptural subjects were used, and legends were excluded, no Christian ought to have any objection to them. Alluding to the architecture of the church, Mr. Parker said it was a remarkable Norman church, and had originally a chauntry chapel attached. There had also been a rood-loft. The design was evidently of the twelfth century, but the church generally, including the paintings, had been touched up in the fourteenth century.

Sir Gilbert Scott said that the paintings were a most surprising and valuable discovery. Excepting the chapel in Canterbury Cathedral, he had never seen anything like it, and in his whole experience he had never seen anything to compare with it. He thought the original design of the church was of the early part of the twelfth century, and the porch was the most beautiful specimen in the county.

Mr. Freeman said Brightlingsea Church was an excellent specimen of the local style of building, and also of the way in which churches of the earlier types were changed into churches of the later local style. Wherever he went in East Anglia he saw that the buildings must be put together in one class as opposed to the West; the East, and West of England being the two parts where Perpendicular architecture grew to perfection, and into very distinct and marked styles. Here they had a thoroughly East English tower, such as they would never see in the West, and a tower which was just as good in its way as a Western one would be in its way. He remarked upon the manner in which the builders adapted themselves to the resources of the locality, constructing the tower and church almost exclusively of flint, on account of the scarcity of stone in the neighbourhood, and only using stone, and that of a fine character, for the facings. This style ran through the whole of the eastern district, and reached its highest point in the city of Norwich. This church consisted of a west tower, a nave and chancel, north and south aisles, and a vestry; and from the fact that some of the work was of a much earlier date than the rest, and from other appearances, it was perfectly plain that there was here a small church of the fourteenth century, or perhaps a little earlier, which was embodied in a larger one at the end of the fifteenth or beginning of the sixteenth century. Two buttresses were the principal architectural features of the earlier church which remained, but they were enough to guide them and enable them to explain the apparent incongruity between the high roof of the chancel and the low battlemented roof of the nave. The tower, although he would not say it absolutely ranked with Wyndham and Hingham, was one of the finest examples of its type. There was a certain weakness in the parapet, and he thought the builders would have done better if they had boldly finished it with the battlements which seemed so well to suit this style. When the clerestory was removed, and the present roof put on, those who did the work had probably never seen a Herefordshire church in their lives, and knew nothing of the treatment they exhibited—treatment which was well exemplified in the case of Brecknock Priory—but wishing to give a building which had previously possessed a clerestory a high-pitched roof, they hit upon a principle which had been acted upon in the West centuries before, and that being the case, the work was almost more curious than if it had been done earlier. Having minutely described the different features of the interior of the building, he said some of the work was apparently of the thirteenth century, and he therefore hesitated to pronounce any decided opinion as to the date of the original church; but as that style of work was continued later he inclined to the belief that it was of the fourteenth century.

The Archbishop of Canterbury on Church Restoration.

AT the consecration of St. Luke's, Ramsgate, last month, the Archbishop of Canterbury, who preached the sermon, said,—"The most rigorous adherent of simple worship will, I think, look upon it as a bad sign in a Christian nation when houses are exquisitely furnished, and churches present a mean appearance, as if they were little cared for. I am quite prepared to grant that in the age in which we live it is a very happy circumstance that so very much has been done for the building and restoration of churches in good taste; that in the last forty years thirty millions of money or thereabouts has been spent by members of the Church of England in the restoration of old churches, and on the building of new ones; and I trust we shall not go backwards in this respect, but that as the population of these islands is marvellously increasing, so we shall keep pace with the population by the erection of new churches. But it is not desirable that our minds should be altogether taken up with thankfulness that so much has been done for the outward decency and beauty of worship; if there be a real love for this in the hearts of Christian men it will be because we believe that through the grace of God our churches are real centres of Christian life. It was not the beauty of its ornaments that made David love the ark, nor did Solomon glory merely in the magnificent architecture of his temple. Father and son, and every pious Jew who followed their examples, loved the temple because they believed it to be connected with God's presence, and to be the centre of real spiritual life. The Church of England (his Grace added) will last and flourish, not because it charms the fancy or overpowers the imagination as the most powerful corporation in the land, but simply in proportion to its faithful fulfilment of that trust which the Lord Jesus Christ has committed to it, and its power to accomplish its great work of saving souls."—*Times*, November 2, 1876.

Correspondence.

To the Editor of the CHURCH BUILDER.

MR. EDITOR,—In looking over the handsome Vol. for 1876, of your excellent little magazine with a friend, he demurred to your use of the word "altar" in the title and text of some papers therein. I took down my Wordsworth's Greek Testament and showed him, under Hebrews xiii. 10, the Bishop's note on the subject. It has occurred to me that there may be others of your readers who may be glad to see how one so universally respected and so well-known as a strong opponent of the Papacy has annotated the subject. I have taken leave to make two or three omissions in order to shorten the extracts.

Hooker says, "The names [Altar, Priest, and Sacrifice] may (I hope) be retained without sin, in respect of that proportion which things established by our Saviour have unto them which by Him are abrogated. And so throughout all the writings of the ancient Fathers we see that the words which were do continue; the only difference is that whereas before they had a literal, they now have a metaphorical use, and are as so many notes of remembrance unto us, that what they did signify in the letter is accomplished in the truth."

The following words are from Bishop Andrewes (vol. v. p. 66), on the names of Altar, Priest, &c. "The old writers use no less the word Sacrifice than Sacrament, altar than table, offer than eat; but both indifferently to show there is both."

Dr. Barrow (Sermons, i. p. 257), says, "The title of Priest, though it did (as most certainly it doth not) properly and primarily signify a Jewish sacrificer (or slaughterer of beasts), doth yet nowise deserve that reproach which is by some inconsiderately (not to say profanely), upon that mistaken ground, commonly cast upon it; since the Holy Scripture itself, we see, doth here (Psalm cxxxii. 16), even in that sense (most obnoxious to exception) ascribe it to the Christian Pastors. And so likewise doth the Prophet Isaiah, *and I will also take of them for Priests and for Levites saith the Lord* (Isa. lxvi. 21), speaking (as the context plainly declares) of the Gentiles, which should be converted and aggregated to God's Church. And the Prophet Jeremiah, *Neither shall the Priests the Levites want a man before me to offer burnt offerings and to do sacrifice continually* (Jer. xxxiii. 18). Which prophecy also evidently concerns the same time and state of things of which the Prophet Malachi thus foretells. '*For from the rising of the sun to the going down of the same my name shall be great among the Gentiles; and in every place incense shall be offered to my name, and a pure offering* (Mal. i. 11). It were desirable therefore, that men would better consider, before they entertain such groundless offences, or pass so uncharitable censures upon either words or persons or things."

And even Richard Baxter thus speaks :—" *Question.* What think you of the names Sacrifice, Altar, and Priest?

" *Answer.* The ancient Churches used them all, without exception from any Christian that ever I heard of. As the Bread is justly called *Christ's Body* as signifying it, so the action described was of old called a *sacrifice*, as *representing* and *commemorating* it. And it is no more improper than calling our bodies and our alms and our prayers sacrifices. And the naming of the tab le *an altar*, as related to this representative sacrifice, is no more improper than the other."

Dr. Waterland (Distinctions of Sacrifice, p. 69, ed. 1740), says " *Christians have an altar* whereof they partake . . . Christ performed His sacrifice in the active and transient sense, once for all, upon the Cross. He distributes it daily in the *passive and abiding* sense of it, to all His true servants, to every *faithful communicant.* His Table here below is a secondary *Altar* in two views; first, in the sense of *our own* sacrifices of *Prayers, Praises, Souls and Bodies,* which we offer up from thence; second as it is the *Seat* of the consecrated *Elements,* that is, of the Body and Blood of Christ, that is, of the *grand Sacrifice* symbolically represented and exhibited, and spiritually there *received*—received by and with the *Signs* bearing the Names of the *things.*"

I only further explained to my friend that Andrewes and Barrow are two of the greatest theologians of the post-Reformation Church; that Hooker and Waterland held doctrine on the Holy Communion which is considered inadequate by the higher of our modern High Churchmen, and that Baxter was a Nonconformist.

Faithfully, yours,
X. Y. Z.

Review.

A Book on Building, Civil and Ecclesiastical; with the Theory of Domes, and of the Great Pyramid; and a Catalogue of sizes of Churches and other large Buildings. By Sir EDMUND BECKETT, Bart., &c. London: Crosby, Lockwood, and Co.

A curious book. The bulk of it consists of notes on house-building, specially addressed apparently to country gentlemen about to rebuild their family mansions; a few notes on various points in Church Building are thrown in. Sir Edmund has dabbled practically in architecture, and, being a shrewd observer, his notes will be valuable to "people about to build," while the architects will be interested in seeing what an intelligent outsider has to say on their art. Since the author was publishing a book, he took the opportunity to add two or three occasional papers; first, an Essay on Domes, arising, out of a paper read before the R.I.B.A. in 1871, interesting to architects, but very uninteresting to the general reader; next, a Dissertation on the Great Pyramid, interesting to those who have been reading Panizzi Smyth's wonderful conjectures; and lastly, some Notes on the sizes of great Churches, not very interesting to anybody. Still the book is sure to attract general attention; nothing is found to be more attractive than personalities; and the author attacks nearly everybody he has occasion to mention or allude to, in a way which is infinitely amusing to the bystander—who feels himself out of reach of that caustic pen. His own confident dogmatism, at the same time, lays him very open to reprisals, for which the public will look out with interest. The style of the composition is conversational and racy, but often slipslop, and sometimes ungrammatical.

IMPORTANCE OF ARCHITECTS.—There is a story on record of an architect repudiating any connexion with the building fraternity, in the case of the late eminent Mr. Alexander, architect of Rochester Bridge and other fine buildings in Kent. He was under cross-examination in a special jury cause at Maidstone, by Sergeant—afterwards Baron—Garrow, who wished to detract from the weight of his testimony, and after asking him what was his name, proceeded:—"You are a builder, I believe?"—"No, sir, I am not a builder. I am an architect."—"They are much the same, I suppose?"—"I beg your pardon, sir, I cannot admit that; I consider them to be totally different."—Oh, indeed; perhaps you will state where this great difference consists."—"An architect, sir, prepares the plans, conceives the design, draws out the specifications—in short, supplies the mind; the builder is merely the bricklayer or the carpenter—the builder in fact, is the machine; the architect the power that puts the machine together, and sets it going." —"Oh, very well, Mr. Architect, that will do. And now, after your very ingenious distinction without a difference, perhaps you can inform the Court who was the architect of the Tower of Babel?" And now mark the reply, which for promptness and wit is not to be rivalled in the whole history of rejoinder:—"There was no architect, sir,—and hence the confusion!"—*Extract from a Letter by the Rev. J. Jessop.*

THE NEW WEST FRONT OF THE DUOMO AT FLORENCE.—Some four years ago we gave an account of the many attempts—the earliest as far back as 1407—which have from time to time been made to finish the Duomo at Florence by adding to its western façade, and we published a woodcut showing the design finally selected, being that of M. de Fabris, architect, of Florence. Our readers are aware that the western wall, devoid of all decoration and containing merely three doors with three circular holes over them, has stood in all its ugliness, although at times masked in a temporary fashion for special occasions, since the early part of the fourteenth century, so that the work entrusted to M. de Fabris consists only of facing. The whole question was finally settled in 1866, but it was not until August 16, 1875, that the first stones under the plinth could be fixed in their position. These begin at a depth of 23 feet below the street level, and have now got up to the level of the top step just outside the doors, from which point the white marble facing, 26 inches thick in average, will commence. The materials consists of three kinds of marble: white from the quarries of Henvaux, in Serravezza, green from Prato, and red from Gerfalco, in the province of Siena. All the stone is supplied by the Municipality, but the labour is paid for by public subscription. Hitherto the estimates have only been taken to a height of 23 feet—not quite to the top of the central doorway—but they already exceed 3000*l*. A glance at the elevation will show that this amount must be more than quadrupled before the cross can be fixed over the middle gable.—*Architect.*

SALISBURY CATHEDRAL RESTORATION.—The works in connexion with the restoration of this cathedral have cost up to the present time about 50,000*l*. The next work to be undertaken is the restoration of the nave, and it is understood that this will be commenced immediately the choir and the great north and south transepts are completed. In regard to the nave the Dean of Salisbury, who has been a most liberal contributor to the General Restoration Fund, has most munificently offered to bear half the expense of its restoration, about 6000*l*.

being the estimated cost of the proposed works. The other moiety will have to be raised by subscription.—*Architect.*

ALTAR TABLE, CHESTER CATHEDRAL.—Among the works of art exposed to the public for the first time by the re-opening of the choir of Chester Cathedral, is the Altar Table, the gift of the Dean and his friends. The wood of which it is made was brought by Mr. Henry Lee in 1873 from the Holy Land, for the purpose of making a pulpit for the Independent Chapel in Broughton Park. Owing to the wood not being thoroughly seasoned it was cast on one side, and English oak used in its place. The Dean, hearing of this wood, applied to purchase it, when Mr. Lee generously gave it to him. The woods consisted of one splendid trunk of olive, part of one of the old trees on the Mount of Olives, two trunks of the cedar of Lebanon, two slabs of oak from Bashan, and a small piece of white oak from the Garden of Gethsemane. The general design for the table was supplied by Sir Gilbert Scott. The designing and carving of the panels, which form the front ends of the table, were entrusted to Mr. G. F. Armitage, of Altrincham; the construction of the table and the inlay to Messrs. Farmer and Brindley, of London. There are eleven panels carved in olive wood, the designs of the seven front ones are typical of the Life and Passion of our Lord. The vine, wheat, and thorn are the subjects treated separately in six panels. In the seventh the whole interest of the design is centred. A fruitful stem of vine and three full ears of wheat rise boldly through the panel, representative of Christ as the "Vine and Bread of Life," with the cruciform thorn of the East twining itself round them. In one end of the table the reed and hyssop represent the Crucifixion, in the other the myrrh and flax the entombment and projected embalmment. The top of the table is formed of the slabs of the oak of Bashan, the shafts at the angles are turned from the cedar of Lebanon, and the delicate inlay has in it the oak from the Garden of Gethsemane. The three new Misereres in the north-west stalls were modelled and carved by the same artist, the subjects being chosen from Æsop's Fables.—*Architect.*

THE CATHEDRALS OF SCOTLAND.—I have seen it asserted, I believe, a hundred times in print, that the cathedral of Glasgow is the only one in Scotland which has survived the destruction of the Reformation. The statement, however, is quite untrue. There were twelve Scottish Episcopal Sees in pre-Reformation times,—St. Andrew's, Glasgow, Whithorn, Dumblane, Dunkeld, Brechin, Aberdeen, Lismore or Argyll, Ross, Caithness, Orkney, and Elgin or Moray. The cathedrals of Aberdeen and Dornoch (Caithness),—poor enough specimens, it is true, yet not inferior to those of Wales,—were as little injured by the Reformers as that of Glasgow. The same is true of Kirkwall, which as a specimen of the Romanesque style, ranks with Romsey and Wimborne Minster. Brechin, Dunkeld, and Dumblane were only partially overthrown, all three being still used for public worship. Some of the remainder were too small to be very important, yet one of these, Fortrose, which I have not myself seen, is extolled in the highest terms for its beauties by an English ecclesiologist, the late Mr. Neale. The principal losses were St. Andrew's and Elgin. That of the latter is particularly deplorable, as it is believed to have remained comparatively perfect until 1707, the year of the Union, when the towers fell and broke through the roof, a fact which, if correctly reported, may seem to indicate an original defect of construction.

* * * * * *

From what I have written, it appears that four of the old Scottish cathedrals remain much as they were, whilst three others are not very far from perfect.—*Correspondent of the "Builder."*

Grants,

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At Meetings held at the Society's House, 7, Whitehall, on the 20th November and 18th December, 1876, Grants of Money amounting to £3175, were made in aid of the following objects, viz.:—

Building New Churches at Cawsand, near Devonport; Kingston, parish of Aston Rownant, Oxford; Lincoln, S. Andrew; Mold, Flintshire; Morecombe, Lanc.; Newington, Hull; Northampton, S. Lawrence; Tividale, parish of Tipton, Staff.; Tredegar, Monmouth; and West Bromwich, S. John.

Rebuilding the Churches at Haxby, York; Llantood, Cardigan; Medomsley, Durham; Slough, Bucks; and Winch, Cheshire.

Enlarging or otherwise increasing the accommodation in the Churches at Croxton, Lincoln; Drayton, Banbury; Headcorn, Ashford; Hernehill, Faversham; Hull, S. Barnabas; Much Dewchurch, Hereford; North Leverton, Notts.; Penshaw, Durham; Portland, S. John; S. Lawrence, Pembrokeshire; and Stoke-sub-Hamdon, Somerset.

Grants formerly made towards building New Churches at Bexley Heath, and Hunstanton, and towards restoring the Churches at East Wittering, Chichester; and S. Goran, Cornwall, were increased.

Grants were also made from the School-Church and Mission-House Fund towards the erection of School-Churches or Mission-Houses at Angle Bridge, Whittlesea; Ash Thomas, Tiverton; Buckhurst Hill, Essex; Felin Foel, Llanelly; Four Elms, Westerham, Kent; Langton-on-Swale, York; Mountain Ash, Aberdare; Pentre, Ystradyfodwg, Pontypridd; and S. Agatha, London Docks.

The Society likewise accepted the Trust of sums of money as Repair Funds for the Churches at Moulton, Davenham, and North Meols, All Saints, Chester; Stanton, Derby; and Tonbridge, S. Saviour.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association remittance.

Canterbury.

Nov.	14	Canterbury	*A*	£2	11	6
Dec.	6	Rolvenden	*O*	0	5	0

York.

Nov.	21	Huntington	*O*	1	8	6

London.

Sept.	23	Whitton	*S*	0	15	6
Nov.	16	Enfield Highway	*O*	6	8	11
	28	Vauxhall, S. Peter	*O*	2	8	0
Dec.	11	Hackney	*A*	28	8	10

Durham.

Sept.	12	Brancepeth	*O*	4	1	9
	20	Durham, S. Mary and S. James	*O*	7	5	7
Oct.	7	Heighington	*O*	2	13	0

Winchester.

Sept.	12	Charlwood	*O*	11	0	0
Oct.	11	Woodlands	*O*	3	0	0
	20	Whitsbury	*O*	1	2	9
	25	Elstead	*O*	0	18	2
Nov.	20	Bournemouth, S. Pet.	*O*	5	19	0
		Ringwood	*O*	10	0	0
Dec.	5	Outwood	*O*	0	10	0
	7	Bermondsey, S. Augustine	*O*	1	7	1
	11	Nursling	*O*	0	17	1
	12	Boldre	*O*	6	12	0
	16	Chertsey	*O*	3	7	8

Bangor.

Sept.	19	Beaumaris	*O*	4	14	4
Nov.	11	Llansilian	*O*	0	15	2

Bath and Wells.

Sept.	15	Staple Fitzpaine	*S*	3	0	0
Oct.	3	Cheddar	*O*	2	15	7
Dec.	13	Hensbridge	*O*	1	19	10

Carlisle.

Oct.	9	Crosby Ravensworth	*O*	1	1	0
Nov.	2	Aitkin	*O*	1	7	6

Chester.

(*No remittance.*)

Chichester.

Sept.	25	Staplefield	*O*	3	0	4
	26	Lindfield	*O*	0	15	6

Ely.

Oct.	10	Orwell	*O*	£2	10	0
Nov.	24	Meppershall	*O*	2	10	0
	27	Hockliffe	*O*	3	17	3
		Battlesden	*O*	1	4	11
		Leighton Buzzard	*O*	5	4	5
Dec.	7	Conington	*O*	0	10	6

Exeter.

Sept.	30	Lanteglos	*O*	1	4	9
Oct.	20	Camborne	*O*	2	2	0
	28	Plymouth, St. James	*O*	12	12	0

Gloucester and Bristol.

Oct.	19	Stinchcombe	*O*	14	10	7
Nov.	2	Bream	*O*	1	7	9
Dec.	6	Almondsbury	*O*	8	4	0

Hereford.

Oct.	4	Clun	*O*	4	13	5
Nov.	9	Eardisland	*O*	2	3	0
	14	Little Birch	*O*	2	14	7
		Much Dewchurch (Special Fund)	*O*	4	2	1
	18	Hereford, All Saints	*O*	3	11	2
Dec.	13	Marston and Pencoyd	*O*	1	15	0

Lichfield.

Sept.	27	Lichfield Cathedral	*S*	15	1	0
Oct.	4	Eccleshall	*O*	9	13	6
	9	Long Eton	*O*	6	0	0
	31	Aldridge	*O*	4	15	0
Dec.	15	Stapleton	*O*	1	0	0

Lincoln.

Sept.	21	Gedney Hill	*O*	1	15	8
	29	New Basford	*O*	3	3	0
Oct.	18	Great Grimsby, S Andrew	*O*	3	10	8
Dec.	12	Stubton	*O*	2	0	0
		Appleby	*A*	2	0	7

Llandaff.

Oct.	20	Matherne	*O*	1	13	6

Manchester.

Oct.	31	Warton	*O*	1	10	7
Nov.	8	Elton	*O*	2	10	0
Dec.	5	Oswaldtwisle	*O*	8	15	0
		Accrington, S. James	*O*	7	1	4
	13	Swinton	*O*	1	7	3
		Darwen, S. Cuthbert	*O*	3	5	0

Norwich.

Oct.	14	Docking ....*O*	£8	14	8
	16	Great and Little Glemham ....*O*	1	1	0
Dec.	6	Lakenham, S. Mark...*O*	4	15	6

Oxford.

Sept.	9	Stoke Row ....*O*	1	3	7
Dec.	16	Oxford ....*A*	15	0	0

Peterborough.

Sept.	11	Saxby ....*O*	3	15	7
		Stapleford ....*O*	4	5	8
		Wymondham...........*O*	2	4	6
	22	Weedon ....*O*	2	1	6
Oct.	10	North Kilworth.........*O*	1	0	0

Ripon.

Sept.	20	Barnard Castle.........*O*	1	1	0
Oct.	10	Flockton..................*O*	3	13	3
	11	Clayton West............*O*	3	2	0
Nov.	10	West Town ....*O*	1	12	6
	17	Newsome... ....*O*	0	15	11
	21	Horsforth ....*O*	3	8	6
	23	Borobridge..............*O*	1	6	8
Dec.	14	Halifax, S. Augustin *O*	1	6	10
	16	Ilkley ....*O*	2	1	9
		Ilkley, S. Margaret's *O*	3	7	11

Rochester.

Oct.	16	Great Saling ....*O*	£5	0	9
	25	Wethersfield & Blackmore End ....*O*	2	0	0
Dec.	13	Rochester, S. Peter...*O*	1	11	6

Salisbury.

Nov.	20	Bishops Cannings ...*O*	3	0	0
		Pewsey ....*O*	3	12	6
Dec.	1	Holt.........................*O*	2	14	2

S. Asaph.

(*No remittance.*)

S. David's.

Oct.	13	Llanbedr Painscastle...	0	7	0
	27	Llangwm ....*O*	3	10	0

Worcester.

Sept.	12	Wick ....*O*	1	17	6
	28	Baddesley ....*O*	2	15	0
	29	Sambrook ....*O*	2	0	11
Oct.	17	Littleton ....*O*	0	16	10
	30	Tredington ....*O*	1	17	0
	30	Tysoe (Special Fund) *O*	5	4	6

Incorporated Society

FOR PROMOTING THE

ENLARGEMENT, BUILDING, AND REPAIRING OF CHURCHES AND CHAPELS

In England and Wales.

Established in the year 1818, and Incorporated by Act 9th Geo. IV. cap. 42, intituled "An Act to abolish Church Briefs, and to provide for the better "Collection and Application of Voluntary Contributions, for the purpose "of Enlarging and Building Churches and Chapels." Dated 15 July, 1828.

Patron,
HER MAJESTY THE QUEEN.

President,
HIS GRACE THE ARCHBISHOP OF CANTERBURY.

Vice-Presidents,
HIS GRACE THE ARCHBISHOP OF YORK.
THE BISHOPS OF ENGLAND AND WALES, &c., &c.

Treasurer :—H. GERARD HOARE, ESQ.

Secretary :—REV. RALPH MILBURN BLAKISTON, M.A.

Assistant Secretary :—Rev. HUGH FLEMING, B.A.

Chief Clerk :—MR. H. DUNNING.

Bankers :—MESSRS. DRUMMONDS, Charing Cross.
MESSRS. HOARE, Fleet Street.
BANK OF ENGLAND.

Number of Places assisted by the Society to 18th December, 1876	6,523
New Churches erected	1,743
Old Churches rebuilt or enlarged	4,780
Number of Additional Seats obtained	1,621,930
Number of Free Seats	1,282,995
Amount contributed by the Society	£838,868
Which has called forth a further expenditure on the part of the public of not less than	£9,117,608
Number of *Mission Churches* aided	238
Amount contributed	£6,758
Number of *Repair Funds* deposited with the Society	277
Amount invested	£63,538

Donations or Annual Subscriptions of *any amount*, either for the GENERAL FUND, or for the MISSION-CHURCH FUND, will be gratefully received, and may be paid either direct to the Rev. R. Milburn Blakiston, *Secretary*, at the Office, 7, Whitehall, London, S.W., to one of the Society's Bankers, or through the local Hon. Secretaries.

The Church-Builder.

No. LXII.

Progress of the Incorporated Church Building Society.

MANY of our readers were doubtless glad to read the encouraging letters of the Bishops of Manchester and Ripon in our last Number, and it is gratifying to be able to state that in the former diocese, at least, there have already been some tokens of a readiness to respond to his Lordship's appeal. It is to be hoped that among the lists of Diocesan Contributions, we shall not again see "Manchester, *nil*."

Now, to turn to the metropolis. In this great centre and vortex of life, where busy heads and busy hands are continually at work, making and spending money, one is led to expect great things in the way of support to this important Church Society. But people come and go, and think little of the claim that lies at their door to aid such work as this Society undertakes.

The following letter from the Lord Bishop of the diocese, in reply to a note from the Rev. Hugh Fleming, the Assistant Secretary of the Society, deserves careful perusal—and not only perusal, but a ready response in the direction indicated by his Lordship.

London House, S.W.,
February 28th, 1877.

My dear Sir,—I confess that I feel ashamed of the position which this great diocese holds in the books of the Church Building Society.

It appears that in the last year the subscriptions received from Londoners amounted only to £227, and the Collections in Churches but to £77, while in return for this £304, we have received from the Society, for Churches and Mission Chapels, to the amount of £1150. This, I feel, ought not to be, and I trust will not occur again. It is true that the Bishop of London's Fund, which is now the great organization by the aid of which we build Churches and Mission Rooms, naturally absorbs a large proportion of the money contributed for these objects; but, besides the consideration that so much of the wealth of England is concentrated in London as to make it reasonable that something should be raised here for the spiritual wants of the poor rural and manufacturing districts, so long as we think ourselves justified in accepting aid from the Church Building Society, we cannot in justice free ourselves from the obligation to do what we can to support her.

I am, dear Sir,
Faithfully yours,
J. LONDON.

Rev. Hugh Fleming.

Keble College Chapel.

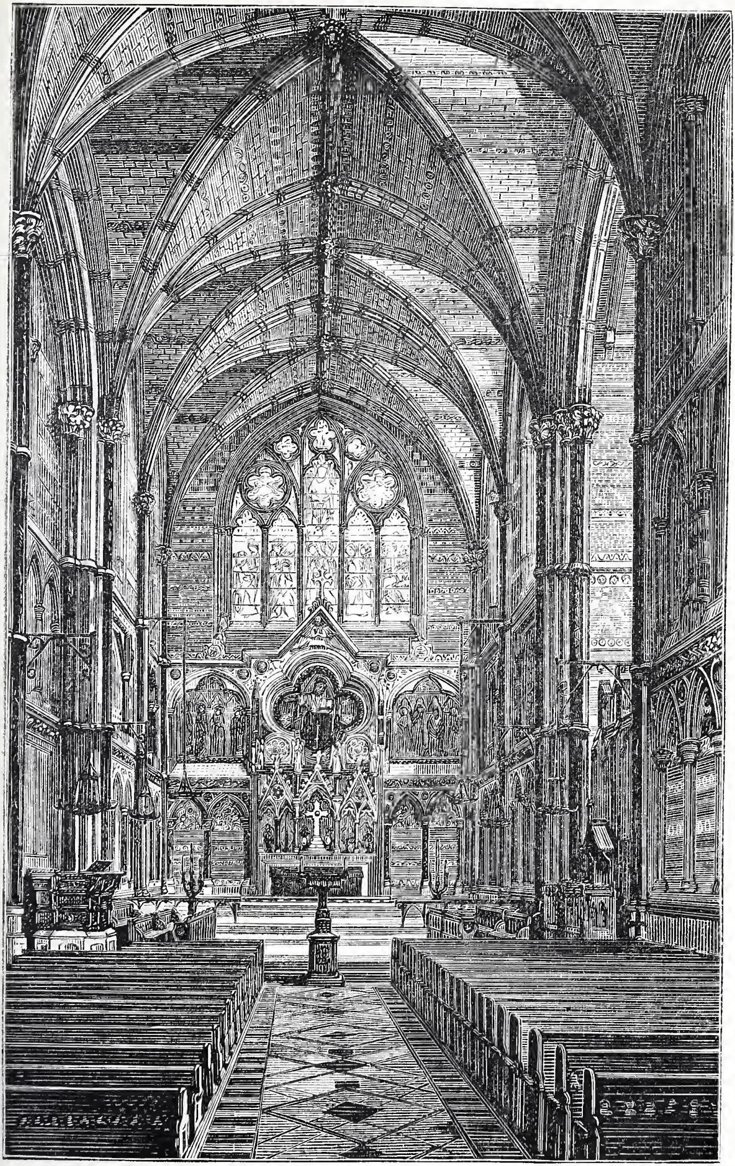
IN the *Church Builder* for 1876, p. 151, we gave a brief notice of this important architectural work. We have now the pleasure of giving an engraving of an interior view of it, taken from a photograph. A very good engraving of the exterior may be found in the *Illustrated London News* for August 26th, 1876.

A Sketch of the History of Sacred Music from the Earliest Age.

(*Continued from page* 9.)

IT was stated at page 9 that there were two principal kinds of stringed instruments in use during the period to which the Psalms belong, the kinnōr and the nebel. Reasons had been given for the belief that one of these instruments was similar to the Grecian lyre, and I undertook to show that the nebel was something different. This is the question now before us.

In the first place it is to be observed that the word nebel has another meaning, besides its musical one, namely, that of a



Keble College Chapel, Oxford.

vessel for holding liquids, just as our word *bow* may mean either the primitive weapon or a fiddlestick, and the word *barrel* may mean a cask, or the essential part of a firearm, or the revolving cylinder in a mechanical organ. The Hebrew *nebel*, in the sense of a vessel, often meant one formed of the skin of an animal. From this Harmer, in his "Observations on various passages of Scripture" (ii. 173, fifth edition), is inclined to jump to the conclusion that the musical instrument called nebel was a pair of bagpipes. But this contradicts the Septuagint, which translates nebel seven times by psalterion, unquestionably denoting a stringed instrument. The same may be said of the word nablē or navlē, by which the Hebrew word is more frequently translated. The true explanation seems to be, (1) that the vessel called nebel was not always formed of a skin, but sometimes of earthenware; and (2) from whichever sort the musical use of the word was derived, this latter had reference to the shape of the body of the instrument, which was concave towards the strings, and consequently convex on the other side. St. Jerome, quoted by Gesenius, says that its form was that of the Greek capital letter Delta, that is, of a triangle: in accordance with which the lexicographer remarks that the ancient earthen wine-pitchers were usually made in a form resembling that of a sugar-loaf. Supposing such a vessel cut in two by a vertical plane, one of the halves would be a suitable form for the resounding body of a stringed instrument, the strings being strained between the shorter side and one of the longer.

There are some passages in the Hebrew Scriptures from which we may glean information concerning the instrument in question. It was of later invention than the kinnōr; for that instrument is mentioned in Gen. iv. 21; xxxi. 27; and in Job xxi. 12; xxx. 31, whereas the earliest mention of the nebel is in 1 Sam. x. 5.

The nebel was about an octave higher in pitch than the kinnōr. This appears from the passage 1 Chron. xv. 20, 21, discussed at page 140 of our volume for 1876, to which I must refer the reader. I need only add that the word "psaltery" in our translation represents the Hebrew nebel, and "harp" the kinnōr.

It seems that the nebel had more strings than the kinnōr. The Hebrew word ɔasōr, derived from the word for *ten*, and translated in the Septuagint by dekachordon, ten-stringed, is joined with nebel thrice in the Psalms, namely in xxxiii. 2; xcii. 3; and cxliv. 9; but never with kinnōr. In the second of these passages the words are used as if they might refer to two separate instruments,—"upon an instrument of ten strings, and upon the psaltery." But this may mean "a psaltery of ten strings," as the Septuagint renders it. Since ten is the highest number of strings attributed to any musical instrument in the Old Testament, and this is never mentioned of the kinnōr, we may well infer that the latter instrument had fewer strings. There is a passage in the "Antiquities" of Josephus, vii. 12, in which speaking of the temple musical service, as ordered by King David, he says that the kinyra (kinnōr) was an instrument of ten strings, and was played with a plectrum; that the nabla (nebel) was an instrument of twelve musical sounds (φθόγγοι), and was played with the fingers. The only other musical instrument which he mentions is cymbals. It is not quite certain that the expression "musical sounds" means strings; because, when more than one note can be produced from the same string, as with the guitar, each note is a "phthongos." If the number of notes attributed to the nebel had been much greater, I should not have hesitated to say that it was a sort of lute or guitar. It appears that the nabla of the Phœnicians was an instrument of this kind, and that the Egyptians had a long-necked lute, the hieroglyphic name of which is n-f-r, seemingly akin to the Hebrew "nebel."[1] But, of course, all instruments with necks have been developed out of the lyre; and some of them may well have passed through the intermediate stage of a body without a neck. Ten, or even twelve, would have been a very small number of sounds for an instrument furnished with a finger-board; and besides, it does not seem likely that the epithet ɔasōr would have been applied to the nebel except with reference to the strings. As to the differences between the numbers of strings, or sounds, attributed by Josephus to the kinnōr and nebel, and those which have been inferred above from passages in the Psalter, it is easily accounted for by supposing that the Jewish historian spoke of these instruments as he himself had seen them. It is no wonder that two strings should have been added to the instruments in the course of a thousand years. But it is worth noting that the testimony of Josephus confirms the conclusion before arrived at, that the nebel had more strings than the kinnōr.

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[1] Chappell's History of Music, 61, 301.

A greater difficulty is occasioned by the statement that the kinnōr was played with a plectrum, and the nebel without one. The kinnōr was the instrument which David played before Saul; and the phrase "played with his hand," so often used in the account of this transaction, would be strange indeed, if the strings were not touched with the fingers. No doubt the same instrument may have been played at one time with a plectrum, and at another without. But I incline to think that Josephus made a mistake, and that it was the nebel, not the kinnōr, that was played with the plectrum. It is well-known that many mistakes are made in technical matters by people who are not conversant with the art in question: and though Josephus was a priest, it does not follow that he was a musician. The very scanty notice which he takes of the temple music favours the supposition that he was not. It would be more natural to use the plectrum for the nebel than for the kinnōr, because the former was the treble instrument, and consequently the strings must have been finer, and probably of greater tension.

S. S. Greatheed.

(*To be continued.*)

Erratum in page 6, line 10. For *sugab* read *ɔugab*.

Heigham Church, Norwich.

AT the beginning of the present century, Heigham was a small village of about 800 people, about a mile from the western gates of the city of Norwich. It has grown into a suburb of Norwich, and contains now over 14,000 people.

Its name, Blomfield tells us, in his history of the county, is taken from its situation near the river—Eaham or Heham, being no more than the Village of the Water. The town was given by Wulfricus, a Saxon, who then owned it, to the Abbey of Holm, in Norfolk, supposed to be that Wolfric who began to repair the Chapel of St. Benedict of Holm, after Inguar the Dane demolished the old chapel, and killed the hermits there. At all events it appears by Domesday Book that it belonged to the Abbey from its foundation, and the following is a list of Rectors presented by the Abbots of Holm:—

1313 John de Hovetone, acolyte.
1314 William de Broke, who changed in
1320 with Alexander de Berneye, priest.
1327 Silvester at Gates, of Norwich, who changed in
1354 with John de Thetford, who was succeeded by
Robert Kenton.
1397 Roger Batt.
1443 John Poppy, who resigned in
1445 to Master John Aylesham.
1449 Robert Poppy.
1454 Master Simon Thornham, who changed on the same day with
Master Hugh Acton, who died in 1455, and was succeeded by
Thomas Folliard, who was buried in the chancel in 1461, and gave a silver cup and cover to the altar; was succeeded by
Richard Brakeburge.
1465 John Munde, buried here.
Elias Bartram, died Rector in
1517 and Henry Wyat, Knt., as assignee to the abbot, gave it to
John Thuxton, who resigned in
1523 to Cornelius Balls, who died Rector in
1526 and William Page was the last presented by the Convent.

The Bishop, as Abbot of Holm, having all the spiritualities and temporalities of that Abbey, presented in

1555 Will Ashoe (Sir William Ascew, Bart., buried, June 4, 1573).
1576 John Morgan.
1585 Thomas Plumbe, died Rector; succeeded in
1600 by Paul Chapman, A.M., afterwards B.D., who in the

year 1603 returned 140 Communicants in this parish; at his death,

1630 Thomas Stokes, A.M., was presented, and was ejected by the Earl of Manchester, April 28th, 1644 (though he had a wife and three children), for refusing to contribute to the Rebellion, &c.

After many intruders in

1652 Bishop Hall, after he had retired to this suburban village, presented

John Whitefoot, Sen., his friend, who enjoyed it peaceably till his resignation in

1682 to his son, John Whitefoot, Jun., at whose death in

1731 Anthony Aufrere, A.M., was presented by the Archbishop of Canterbury, in right of his option.

At Norwich Domesday valuation there was neither house nor glebe. The church was dedicated to St. Bartholomew, and there was a geld kept in it, in honour of that Saint and the Blessed Virgin. It is called, in many wills, "Staunford St. Bartilmew next Norwich," and the town was sometimes called Heham, or Staunford.

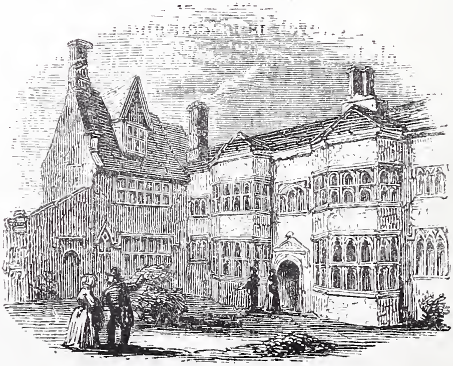
The church and chancel are twenty-six yards long, and consist of chancel nave, with south aisle, western tower, with porch and vestry; the breadth, including the aisle, is eleven yards. There were at one time three bells, but one was re-cast and hung in the chapel of ease, in that part of the parish now constituted a separate district under the title of Holy Trinity. The church was in 1745 thatched, aud the aisle and chancel leaded, but now the church is leaded and the aisle tiled.

The old church has a special interest as the burial-place of Bishop Hall, one of the bishops of the time of Charles I., deprived and sequestrated in the great Rebellion. The following summary of Bishop Hall's life is also from Blomfield:—

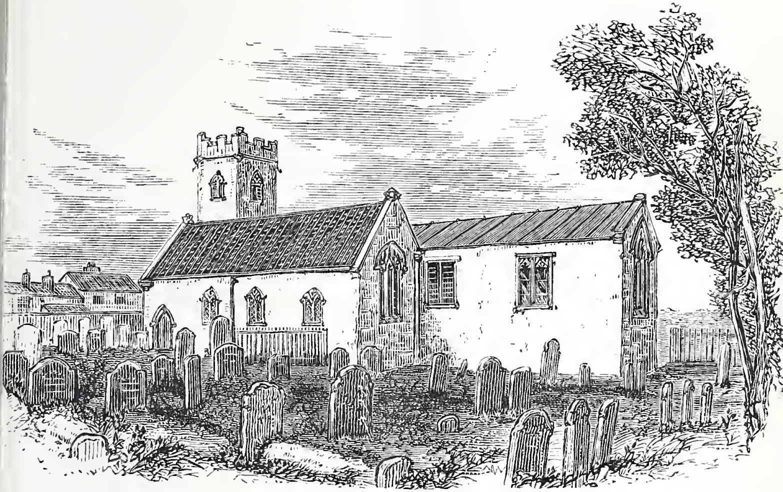
"JOSEPH HALL, an eminent divine and prelate, was born July 1st, 1574, at Ashby-de-la-Zouch, in Leicestershire, and received his academical education at Emmanuel College, Cambridge, of which in due time he was elected Fellow. Having taken orders, and received some minor benefices in succession, he was made Dean of Worcester in 1617; sent as one of the English deputies to the Synod of Dort, in 1618, appointed

Bishop of Exeter in 1627, and translated to Norwich in 1641 His professional zeal and earnest piety involved him in those jealous times in the charge of puritanism; and being harassed by frequent and vexatious attacks, he plainly told, to use his own words, Archbishop Laud—'Under how dark a cloud I was hereupon, I was so sensible, that I plainly told the Lord Archbishop of Canterbury (Laud), that rather than I would be obnoxious to those slanderous tongues of his misinformers I would cast up my rochet. I knew I went right ways, and would not endure to live under undeserved suspicions.' In truth he was well attached to the Church of which he was a member, and wrote strongly in defence of episcopacy when the danger of the times became imminent. In November, 1641, having joined others of the bishops in a protest against all laws made during their forced absence from parliament, he was sent to the Tower, and only released in the following June on giving bail for £5000. In the next year the revenues of his bishopric were sequestrated, and during the rest of his life he suffered much from poverty and harsh treatment, of which he has given an account in a piece called 'Hard Measure.' He removed in 1647 to Heigham, near Norwich, and died there in 1656."

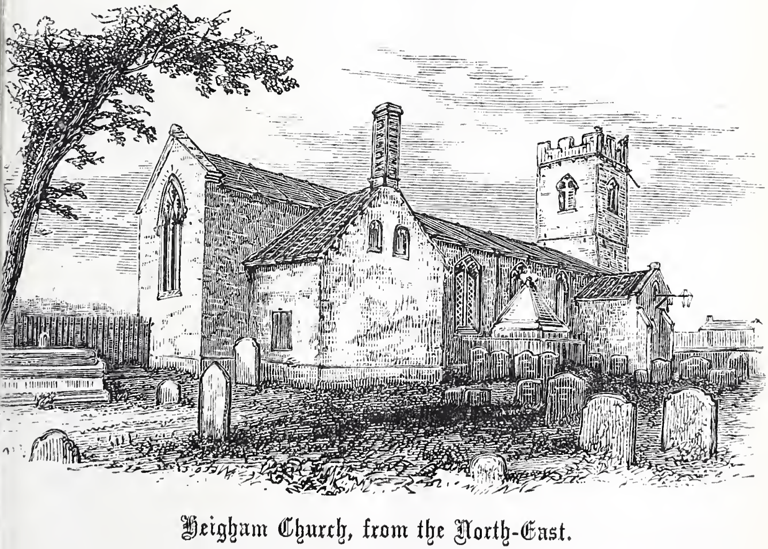
The house at Heigham in which the Bishop died still remains, one of the many interesting examples of ancient domestic architecture in Norwich and its neighbourhood, and is still known as Bishop Hall's Palace. The accompanying woodcut gives a representation of it.



Bishop Hall's Palace, Heigham.



Heigham Church, from the South-East.



Heigham Church, from the North-East.

He died here, September 8th, 1656, in the eighty-second year of his age, and was buried in the chancel of the church, privately and without solemnity, according to his own desire expressed in his last will, under a stone, with this inscription,—

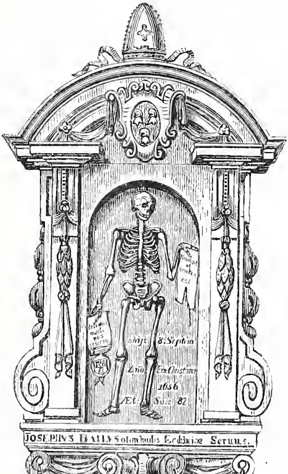
Induvie Josephi Hall, olim Norwicensis
Ecclesie Servi, Repositae 8vo, die Mensis
7^{bris} Anno 1656, Æt. suæ 82.
Vale Lector, Æternitati respice.

On the south wall, over his stone, is a mural monument, erected to his memory, whereon is represented a golden picture of Death, holding in his right hand a writing, on which,—

Debemus Morti, Nos, Nostraque.

Upon another in his left hand, are these words (as it were with an Ecce),—

Persolvit, et Quietus est,
Obijt 8 Sept. A° Æræ Xiane 1656, Æt. sue 82.



Bishop Hall's Monument, Heigham Church.

On the foot of the monument are these words,—

Josephus Hallvs olim humilis Ecclesiæ Servus.

The arms are,—

Hall, sab., three talbots' heads erased arg., langued gul.

On the top of the monument is a mitre.

He married Elizabeth, daughter of Mr. George Winniffe, of Bretenham, in Suffolk, who lies buried by him, with this on her stone,—

> Mrs. Eliz., the deare and virtuous consort of Joseph Hall, Bishop of Norwich, with whom she comfortably lived 48 years, changed this mortal life for an eternal, Aug. 27, 1652, Æt. 69.
>
> Farewell, reader, and mind eternity.

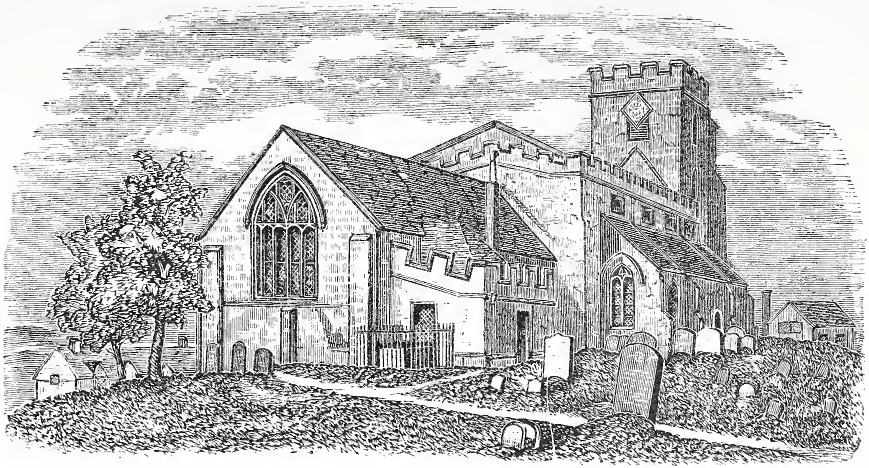
There is one brass left in the church, of Thomas Hall, date 1630, which was stolen from the church some few years ago, but has been recovered by the churchwardens, and will be replaced in its slab during the restoration.

To make better provision for the spiritual needs of this great suburb of Norwich, the old parish of Heigham ten years ago was subdivided into three, the new parishes of Holy Trinity and St. Philip being created, leaving still 8000 people to the mother church. In the old parish a temporary church and a mission room have been erected, but the accommodation is still insufficient, and a plan has been set on foot for restoring and enlarging the ancient Parish Church. To this work the Incorporated Church Building Society has made a grant, and the Rector, the Rev. F. Taylor, will be glad to receive subscriptions towards it.

Hampton-in-Arden Church.

SIR WILLIAM DUGDALE, in his History of the County of Warwickshire, under the parish of Hampton-in-Arden, says that, "This church, being situate on so fair an ascent, had a tall spire, which was a noted mark to a great part of the wood-land, till by the extraordinary violence of lightning and thunder, hapning on St. Andrew's Day at night, in the year 1643 it was cloven, and fell to the ground; at which time the whole fabrick, with the tower, were torn in divers places."

From that time to the present the Forest of Arden has been without its well-known land-mark; the Fabrick is still "torn in divers places," and the dilapidations are now so extensive and serious that a complete restoration of the church is



Hampton-in-Arden Church before its Restoration.

absolutely necessary. Moreover, some unsightly additions, almost worse than dilapidations, have been allowed to hide the fair proportions and disfigure the architectural beauty of the church. Plans (approved by the Bishop and Archdeacons) have now been prepared by Mr. W. E. Nesfield, Architect, for the substantial repairs and restoration of the building; but the necessary cost so far exceeds the resources of the locality, that the Restoration Committee are compelled to appeal for aid outside the parish. They do not take this step without having themselves done their utmost, for nearly £1000 has been contributed by the parishioners alone, the very poorest having shown their zeal and interest in the work by giving cheerfully according to their means. The Committee, therefore, earnestly appeal to all who take an interest in the work of Church Restoration, for assistance in their arduous task.

Donations may be sent to the Rev. T. J. Morris, the Vicarage, Hampton-in-Arden.

The Fishermen's Mission Chapel at Brixham.

AT the southern corner of beautiful Torbay, a deep cleft in the surrounding hills forms the natural harbour of Brixham, at whose little quay William III. effected his landing in 1688. The harbour is now thronged with fishing-smacks, and the houses of a flourishing fishing-town of 5000 souls are perched one over another on the steep sides of the cleft which runs down to the quay. The Brixham trawlers are known all over the coast of England and right up to the North Sea as among our hardiest and best sailors.

Six years ago a special mission began its work among the Brixham fishermen. The church of St. John's, Torquay, under the direction of the Rev. C. E. R. Robinson, so well known as the Chaplain of the St. Andrew's Waterside Mission at Gravesend, undertook to maintain this Mission, placing it under the control of the Vicar of Brixham. We had an opportunity a few weeks ago of paying a visit to the Mission, and are glad to be able to report to the members of the Incorporated Church Building Society the results of one of its Special Mission Chapel grants.

The chapel itself is a very pretty building; a good chancel, well furnished; a nave with a lean-to north aisle; massive timber piers and framing between the nave and aisle, instead of the usual stone pillars and arches, give a certain appropriate quaintness to the interior; sufficient vestry accommodation for clergy and choir make the building complete. It is appropriately dedicated to "St. Peter the Fisherman."

The Mission has been spiritually very successful. We had not an opportunity of being present on Sunday, but we were told that on a Sunday evening there is a good congregation of fishermen, as well as of their families. It must be a sight to gladden the heart to see the choir come into chapel singing a processional hymn, the men and boys dressed in the novel but most appropriate "vestments" of blue jerseys, walking in with the rolling gait of seamen, and singing some favourite hymn with enthusiasm.

On Sunday afternoons the body of the chapel is used for a Bible Class for men of all ages.

We are tempted to give a couple of extracts from the set of Mission Papers put into our hands, which will show further the interesting work which is being done here. The first is a description of "The First Confirmation."

"On Sunday, November 2nd, 1873, the promoters of this loving work were gladdened by the first Confirmation held in connexion with the Mission. It was held at St. John's, Torquay, on Sunday, the Bishop of Exeter having made a point of coming on that day at great inconvenience to himself, because it was the only day on which the fishermen could come (they are out at sea all the week).

"A delightful sight it was, and one that doubtless gladdened the hearts of the usual worshippers at that church (well-known in its own neighbourhood for the grandeur of its architecture and the beauty and order of its worship) to see those rough men and boys, most of them in blue jerseys, kneeling one after another before the Bishop. But thus it should ever be: the more beautiful the church, the more frequent and hearty its ordinances, the more it should be the centre of Mission work as well as of worship.

"The Bishop was most fatherly, and it was with evident emotion that he spoke the solemn words of precatory blessing, as some aged grey-haired fisherman knelt before him, seventy years old (the rite, neglected in youth, now given after all by God in old age). Some of those elder men had been up to this year dissenters, one or two of them even (must we say it?) active against us. The Church had boldly said to such a one—as she should ever do—'Quoniam talis sis utinam noster esses!' and now he was ours. Then next would come, perhaps, a boy in blue jersey, with gait suited to the deck of a trawling-vessel in a storm, with charmingly simple manners withal. The remarkable thing about these boys was their reverence and evident reality. This was shown in their behaviour, and even in their figure, as they knelt in a special attitude of their own, fisherman-like—one does not know how to describe it—like a figure in an old fresco.

"The writer of these lines looked out seaward on the Monday morning after the Confirmation, and saw the sea thickly studded with fishing-vessels going out. 'There,' thought he, 'are some on whose heads holy hands have been laid!' The morning smiled with exquisite sunlight over the charming bay. Was it not a type of God's favour smiling on the work of His people? Does He not smile on those who serve Him? Surely yes! Not always by giving success, but always by giving *His* blessing."

Our second extract is from the local newspaper (the *Torbay Directory* for October 11, 1876), describing an evening service in the Fisherman's chapel:—

"The good folks who discussed so laboriously the question, 'How to win over the alienated classes,' at the Congress last week, should have taken a peep into the Fishermen's Chapel last Sunday night. While the bell was ringing, the little lane, which leads up to it at about an angle of forty-five degrees (what a strange village Brixham is!) was as crowded as one of the alleys of a fair. As one went in suddenly out of the damp drizzling night into the cheerful blaze, there might be seen the half of the chapel set apart for men, tightly jammed with *bonâ-*

fide fishermen. How these men sing! How they listen! The preacher, a stranger (the Rev. J. Scarth, the head of the St. Andrew's Waterside Mission), told them a certain anecdote of a fleet of fishing-boats, of which the 'skippers' got together to drink, and in a drunken frolic the rest poured turpentine on one of them and set fire to him, and the poor fellow, all a blaze, rushed on deck and threw himself into the sea, and was never heard of again. You might have heard a pin drop while the story was told. Now they are singing a hymn as the choir walks out after the blessing (they haven't a surpliced choir in this chapel, but a blue jerseyed choir—a delicious sight to see). Listen to them! Sailors have a way of shouting out their melodies as if they meant to 'hit the stars.'

"Guard the sailors tossing
On the deep blue sea."

Did you hear them 'pitching into' that verse? Now where's the man that says, 'The Church of England isn't elastic enough, can't get at the alienated classes,' &c.? Perhaps the answer is that sailors and fishermen are not among the alienated classes. Suppose we make the Congress define 'an alienated class' before we proceed to discuss how to win it back to the Church."

Account of Work at a Mission Church.

IN the East End of London is a parish of about 5000 souls, noted a few years ago for its drunkenness, sin, shame, and filth.

Its extent is not more than that of a small-sized field, but its inhabitants are crowded together in close courts and alleys, in which, as a rule, each room is occupied by a whole family, and it is not unusual to find that the only furniture is a bedstead and a heap of rags.

On Saturday nights especially the whole district presented a scene of general intoxication. From the courts and alleys might be heard a medley of voices proceeding from shouting, singing, dancing, blows, shrieks, curses!

Even in broad daylight parties of women might be seen lounging in their wretched miserable rooms with a bottle of gin and a cracked tea-cup between them, drinking themselves drunk.

There is no church at present in the district, but a room has been rented, fitted up as a place of worship, and a clergyman appointed to this unpromising sphere. His labours began by visiting, speaking, preaching, in season and out of season. He established a day, night, and Sunday-school, which were followed by a mothers' meeting, and working men's club, parochial library, &c., &c.

At first it was difficult to entice the people to the little chapel, but by degrees they were drawn in, and now on Sunday evenings there is not an inch of spare room, and the humble building is crowded from end to end.

We give illustrations of the exterior and interior of this Mission-Chapel.

After five years of untiring work and prayer, there have been gathered together 160 communicants;—and any one making a personal visit will notice many manifest tokens of God's blessing upon the work.

Exterior of a Mission Church.

Such is a brief sketch of the work at a Mission Church, which the Incorporated Church Building Society has aided from its Special Fund. It is but one of many. 240 Grants have been made from this Fund, and as the Fund is dependent entirely upon the voluntary offerings of Church people, all are earnestly asked to contribute towards it.

On Screens in Churches.

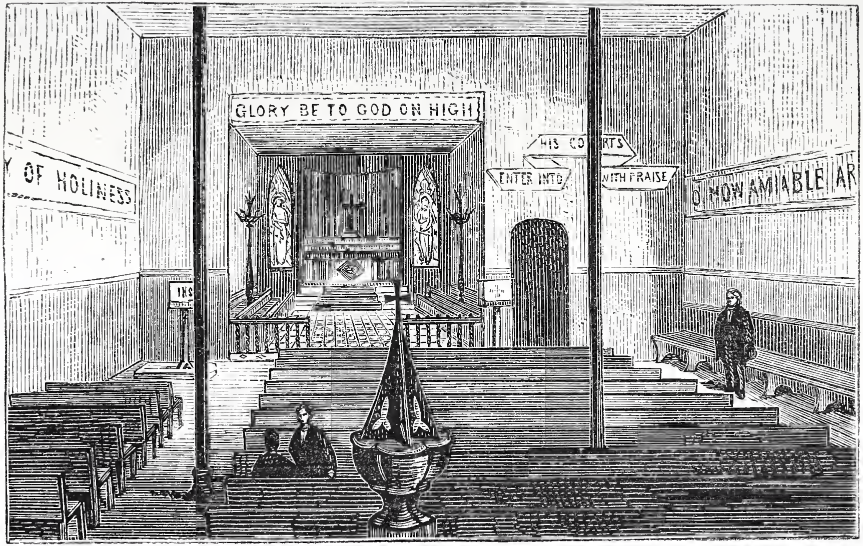
To the Editor of the Church Builder.

1, Queen Anne's Gate, Westminster,
February 27th, 1877.

MR EDITOR,—The letter of "A Layman," in the last Number of the Church Builder, seems to call for some reply from me. It shall, however, be but a brief one, as I really can add but little to the arguments I have used before, and I could wish rather that others who feel as I do on this subject, would support my view of it. "De gustibus nil disputandum est." When, therefore, "A Layman" professes to desire an uninterrupted vista from end to end of a church, I can only join issue with him at once, without endeavouring to reconcile our tastes. His notion on this subject is, however, quite a modern one, and that of an amateur, though I allow it is shared by a large proportion of the public of the present day. Nevertheless, all the history and experience of the art of the world is against it, and no artist nor artistic architect could subscribe to it.

"The decorative work of the east end" which he seems more than usually anxious should produce its fullest effect, but as to the character of which it is possible we should differ, does not really need to be distinctly visible on entering by the west door. Its dignity would be enhanced, supposing it to be of a really artistic character, worthy of close inspection, and not merely a piece of pavement stuck up on end, by the slight mystery and reservation afforded by a chancel screen.

With these remarks I leave that portion of the subject with regard to which I feel entitled to speak with some authority,



Interior of a Mission Church.

and I pass on to that more important one, raised by your correspondent in the capacity of "a frequenter of public worship," respecting which we stand on common ground, his opinion being of equal, and probably of far greater weight than my own. Still, with all deference, I would wish to assure him that such screens as I advocate would practically be no "additional hindrance to the free circulation of the minister's voice," since they consist of but light open arcading, of an ornamental character, and are not "barriers," such as those which in conventual churches did separate, for reasons good in those days, the eastern from the western portions of a church, and which have now, with their purpose, doubtless become obsolete.

I refer, rather, to the type of screens still found in numerous parish churches in Norfolk, such as Trunch, Worstead, Tunstead, &c., and elsewhere, which are lovely, fairy-like erections, in no way tending to the "discomfort of congregations." They typify gracefully the natural and reverent distinction between the clergy and those who are officiating in the services from the rest of their fellow-worshippers; which distinction the Anglican Church always has, and, I trust, always will maintain.

I am, Sir,
Yours faithfully,
JOHN P. SEDDON.

To the Editor of the CHURCH BUILDER.

SIR,—My attention has been called to a letter, signed "Layman," in the last Number of the Church Builder, highly condemnatory of Chancel Screens. Will you allow me to answer some of the objections he raises against them? To my mind, there can be no greater ornament in a church, than a well-designed and richly treated screen; it enhances the effect of the interior perspective by the slight obstruction to the eye that it causes; the distance is wonderfully lengthened by its seeming uncertainty; and it adds that great charm to the picture, that it leaves play to the imagination, and something to think out beyond. Without it you get a boundary so hardly defined, that it causes nothing but disappointment.

Those who saw Durham without its choir screen, or Salisbury without its reredos, will realize the feeling I allude to. We see the same thing in a landscape, looking through trees, or between hills, or the like, we imagine beauty and interest beyond. Clear these screens away, and you get an open expanse, which quickly ceases to interest the eye and mind. Therefore I cannot agree with "Layman" that a "screen detracts from the dignity of the design," but with Mr. Seddon, "that a church is very bare and unsatisfactory without it." I cannot understand why a screen is objected to, and not a chancel; externally, the different purposes of the two portions of the church are most strongly marked by the difference of treatment of nave and chancel: if this is right externally, why should it not be carried out by an equally marked arrangement in the interior? "Layman" objects to the separation of clergy and laity, as symbolized by the screen, but the separation is a truth; otherwise, what becomes of ordination, and why cannot a layman celebrate the Sacrament as well as a priest? I do not see, that a priest "addressing the people" makes them one and the same. Again, that the priest offering prayers for the people, and that they answering "Amen," makes the people priests, or the priest a layman; and in the "alternate recitation" the same separation is maintained, the priest recites from the chancel, the people from the nave. It is true it is one worship, but by two orders, the clergy and the people. The screen, therefore, is not out of place in this respect. Of course there are many examples of screens much differing in treatment; but if well designed, and in good proportion, the obstruction to the voice is nothing: nay, more, in some churches which have too much echo, the interposition of the screen is acoustically very useful. Many architects have adopted low stone screens, in preference to the beautiful high wooden examples; this seems to be a great misfortune, producing as it does an absolute barrier, without upholding the symbolic separation so clearly defined by the high screen. "Layman" quotes the use of our cathedrals, I should say the abuse of them, as settling this question. If he will call to mind the choir arrangements so lately existing in most of them, he will remember that though the old stalls and canopies, &c., were remaining, the laity were provided for by high square pews and galleries thrust into arches, to gain room in the overcrowded choirs, in the most anomalous fashion. This certainly could not be considered Church order! and, therefore, we see that directly these things are looked into, the heavy stone rood-lofts are succeeded by light screens of marble and metal work or wood, and the pews disappear; thereby making it possible again for the clergy to use the choir, and the people the nave. Witness Hereford, Lichfield, Durham, and many other of our restored cathedrals. No one can differ from "Layman's" statement, that "Churches are not built primarily for the display of beauties of architecture or artistic decoration, but for the highest purposes." Yet it is for that very reason that they are so built, and for such purpose that architecture and art are employed upon them most rightly. It is, too, for the good and elevating effect that our cathedrals and ancient churches exercise upon men's minds, that we see the fitness of preserving these forms in our new churches; were it not for this, the plain square room or hall would be cheaper to build, and easier to see and hear in, but, as I think, much more difficult to worship in. Internal and spiritual religion will ever be much connected with external beauty of form consecrated to God's service; though at the same time, either may exist without the other, and sometimes as we unhappily see, in opposition to each other; but still this separation of the good and beautiful is unnatural, and illogical in the extreme. I contend, therefore, that the high chancel screen is æsthetically correct, as to its own beauty; that it enhances that of the church, without detracting from its usefulness; and that it is most correct and beautiful in its symbolism, in defining the distinction between the priests and minister on the one side, and the general body of worshippers on the other.

I am, Sir,
Your obedient Servant,
"ANOTHER LAYMAN."

To the Editor of the CHURCH BUILDER.

DEAR SIR,—In this discussion on rood or chancel screens, the following old letter from my eccentric friend, the late Rev. R. S. Hawker, of Morwenstow, may interest many of your readers. It arose from my writing to him about his article in the *Gentleman's Magazine*, March, 1867 (Vol. 67, New Series, p. 279), in which he says, speaking of the church of Morwenstow, "A screen divides the deep and narrow chancel from the nave. A strange and striking acoustic result is accomplished by this and by similar chancel screens: they act as the tympanum of the structure, and increase and reverberate the volume of sound. The voice uttered at the altar side smites the hollow work of the screen, and is carried onward, as by some echoing instrument, into the nave and aisles; so that the lattice-work of the chancel, which at first thought might appear to impede the transit of the voice, does in reality grasp and deliver into stronger echo the ministry of tone."

H. T. Ellacombe, M.A.

Rectory, Clyst St. George,
Jan. 10, 1877.

Copy of Letter from the Rev. R. S. Hawker, dated Morwenstow, March 19, 1867.

My dear Mr. Ellacombe,—The tympanistic use of the chancel screen was one of the myths of the ancient Guilds erroneously termed Free Masons. The truth is, every craft had its mysteries, and these, in days before books, could only be perpetuated by oral delivery, guarded and guaranteed by initiation and oath. Every old church was built on what they called acoustic principles, *i. e.* so framed as to transmit the human voice along the curves and lines whereby sound travels into the ear of a man. Utter ignorance of these laws has issued in the marvellous failure of modern architects to construct any chambered room wherein 1000 people can hear at once a solitary voice, *e.g.* the Houses of Parliament, and other places of public resort. Whereas churches designed before 1550, are so constructed that a child's murmur is audible throughout their interior, if it be uttered from any fixed focus of sound. My own screen had been taken down in 1824. The sexton and others had preserved the oak arcades, the borders, and some tracery, and many intelligent old people were alive who remembered it accurately and well. In 1844, I gathered together all the fragments, and caused others to be carved from the surviving patterns. Aided by living memory, I restored the original screen with very happy exactitude, as you now see it stand. The first Sunday after the restoration (I read the service entirely at the north end of the altar), people inquired with surprise what could have induced Mr. Hawker to exert himself that day, and to read in so much louder tone than usual. The truth was that I did not elevate my voice by a single note, but went through the service as usual. But since that discovery I have tried the experiment again and again, and I have invariably found that a screen, an apparent obstacle in the path of the sound is a wonderful means of transmission for the voice. But then it must be in the right place: where the transept shoulders the nave, and at the point where the line of arches swells into wave, and the arching roof bends over all.

I am, yours faithfully,
R. S. Hawker.

Dr. Schliemann's Excavations at Mycenae.

AN explorer like Dr. Schliemann, whatever be the value of his criticisms upon archæological details, confers a great benefit upon the study of early history in establishing by ocular demonstration the real existence of its most famous localities, and thus testifying to the substantial truth underlying the mass of poetical and legendary material that ages have accumulated round them. His researches on the hill of Hissarlik have, perhaps, added little to the world-famous story of Troy, and his success in identifying the various objects found there with articles of domestic or warlike use mentioned by Homer may be somewhat problematical: his recognition even of the Scæan Gate or Priam's Palace, or other details of Homeric topography, may be open to dispute—for one result of his excavations has been to show that Τροίη εὐρυάγυια, "wide-wayed Troy," could hardly have occupied a twentieth part of the area suggested by the poetic exaggeration of Homer, who knew the city only as we have known it, through the fame of song; but he may fairly claim to have, as he says, shown "that Ilium did really exist, and that Homer, even although he exaggerates, nevertheless sings of events that actually happened." Or (as one of the foremost of living Englishmen, himself an enthusisatic student of Homer, puts it) Dr Schliemann has shown that "in the plain where the scene of the *Iliad* is laid; upon the spot indicated by the oldest traditions, which for very many centuries were never brought into question; at a depth of from twenty-three to thirty-three feet, with the *débris* of an older city beneath it, and of three more recent successive towns above it; has been found a stratum of remains of an inhabited city, which was manifestly destroyed by a tremendous conflagration." In face of the assertions that meet us now, that the "tale of Troy divine" is a tale "which is found with all its essential features in every Aryan land," resolvable ultimately into a "solar myth," such practical work as Dr. Schliemann's is of inestimable value. While scholars speculate, he wisely sets himself to dig.

Having done what he can for Troy, Dr. Schliemann has turned to another great scene of Grecian legendary history, to Mycenæ, "Agamemnon's town," The real existence of a city on the reputed site of Mycenæ has, unlike that of Troy, been sufficiently evidenced, at any rate since the days of Pausanias, by the remains of massive Cyclopean walls, and by the great subterranean building commonly known as the "treasure-house of Atreus," but now generally regarded by scholars as a tomb; the idea that it was a treasure-house being easily accounted for by the Greek custom of lavish expenditure in honour of the dead, such as we find illustrated in the account of Patroclus' funeral in the *Iliad*, and Herodotus' description of Scythian tombs. Pausanias, who saw the place in the second century A.D., describes it much as modern travellers have done; for, with the exception of some diggings under Lord Elgin's instructions in the early part of this century, which were not very fruitful in archæological results, little or nothing has been done since to investigate what lay beneath the surface. The general features of the site have been often described—by Leake and Mure for example, and lately by Professor Mahaffy, of Dublin, in an interesting little book called *Rambles in Greece*. We need only remind our readers that the ruins described by all travellers from Pausanias to Mahaffy comprise—(1) the Cyclopean wall of the Acropolis or citadel, on a hill rising out of the plain of Argos, in which wall is the famous "Lion's Gate;" (2) the great underground chamber *outside* the enclosure of the wall, and for this very reason much more likely to have been a tomb than a treasure-house; (3) two other similar buildings near it; and (4) a fourth just outside the Lion's Gate. It is in the neighbourhood of this fourth building, but seemingly *inside* the wall of Mycenæ itself, that Dr. Schliemann has made his chief antiquarian discoveries. Underneath the accumulated *débris* of centuries he came upon a number of stone slabs disposed in regular order, apparently marking graves; and further excavations underneath these slabs, and in the whole space enclosed by them, revealed numerous traces of the ancient funeral rites of burning the dead. Thus in one tomb or mausoleum he found the remains of three ladies, covered and surrounded by masses of wood ashes, and "literally overwhelmed" with gold ornaments, all of which bore traces of the fire to which they had been exposed on the funeral piles. Near this was brought to light a circular mass of Cyclopean masonry, with a large round opening in it, which he considers to have been a primitive altar for the celebration of funeral rites; and exactly below this, only a few feet from the tomb just mentioned, there was found a sepulchre 24 ft. by 18 ft., with the bodies of five men laid at even distances upon a layer of pebbles, upon which were marks of fire, the bodies being, as in the other case, surrounded with ashes and overloaded with gold ornaments. Near them was a heap of bronze swords and lances, with many traces of gilding upon them. The skulls of the buried men were too far decomposed for preservation; but on three of them were large, massive, golden masks, artistically made, each so different from the others and from the ideal types of Greek statuary, that it probably, Dr. Schliemann concludes, represented exactly the features of the deceased warrior or hero whose face it covered. A "large and heavy golden helmet," with the tube or λόφος for the crest, was also found at the head of one of the bodies; but as it was much crushed, and "pressed nearly flat," and even Dr. Schliemann admits that "in its present state it is difficult to describe," we fear that the Homeric warrior's helmet will not receive from this discovery all the illustration that could be wished. The description of all these objects is given in Dr. Schliemann's letters to the *Times* of December 22 and 28.

Such are the principal features of Dr. Schliemann's "find" at Mycenæ; and, whatever verdict may ultimately be pronounced upon the details of his description, there can be no doubt that he has discovered some really genuine relics of prehistoric Greece. The absence of any sign of writing upon the ornaments found suggests (but hardly proves so certainly as Dr. Schliemann's thinks) that the sepulchres belong to an epoch previous to the introduction of the Phœnician alphabet and the art of writing; and, as the relics they contain probably belong to the pre-historic state of society that is illustrated by the Homeric poems, we may thus obtain an additional item in the evidence that the art of writing was unknown at the time those poems were composed. The presence of *stone* arrow-heads might be taken to indicate a yet earlier period—earlier indeed than is consistent with such advanced artistic merit as Dr. Schliemann sees in the designs upon the jewellery, armour, &c.; but, before detecting inconsistency here, we must be sure how far his enthusiastic descriptions correspond to the reality. Those who remember the precision with which he identified the rudest and most shapeless objects found upon the site of Ilium will probably hesitate before accepting too confidently his description of the ladies' ornaments or the warriors' armour in this sepulchre at Mycenæ. That it was a burying-place of kings or chiefs among men is perhaps a fair inference from its conspicious position *within* the Acropolis (if we rightly gather that this is its position), as well as from the wealth of treasure which it contained: that it furnishes a striking illustration of the wealth and arts of pre-historic Greece may be at once conceded; but more than this can hardly be taken for granted. Pausanias, it is true, speaks of the graves of Agamemnon and Cassandra, and of those who were slain with the "king of men," at the treacherous feast of Ægisthus; and he states expressly, that Clytemnestra and Ægisthus were not accounted worthy to be buried within the walls of the city "where Agamemnon and those who were slain with him lay." But Pausanias himself, we must remember, had only tradition to guide him, for the rubbish under which these graves have been found is of older date than his; nor is it perfectly clear at present in what exact position Dr. Schliemann has found the treasure. So that, much as we should wish to believe that here are the burying-places, perhaps the very bones and armour, of "wide-ruling" Agamemnon and "fair-haired" Menelaus, of unhappy Cassandra, of strong-minded, crafty Clytemnestra and her meaner paramour Ægisthus, our imagination must draw rein and be cautious. It is, for example, at least as probable that the so-called "treasury of Atreus" and its neighbouring buildings should be the tombs of the greatest of Mycenæ's rulers. Speaking of the view from the entrance to the larger building, Mr. Mahaffy writes thus: "We can conceive no fitter place for the burial of a king, within sight of his city, in the heart of a deep natural hillock, with a great solemn portal symbolizing the resistless strength of the barrier which he had passed into an unknown land." And how are we to tell that Mr. Mahaffy's symbolism is not at least as true a guide as Dr. Schliemann's archæology? It is, at any rate, a little premature to speak of this or any other spot as *the* "Tomb of Agamemnon."

There is one piece of etymology in Dr. Schliemann's letter to the *Times* of December 22 which is certainly ingenious, but for which we should like to have further authority. Immediately to the north of the Acropolis there rises a steep hill, 2500 ft. high, called Mount "Agios Elias," with a small open shrine of the Prophet Elias upon its summit. The summit itself is surrounded by remains of Cyclopean walls, the *raison d'être* for which Dr. Schliemann thinks must have been the existence on the top of a small temple of great sanctity. "Probably," he goes on to speculate, "we find in the present *cultus* on the summit the name of the deity who was venerated there in antiquity"—*i. e.* the Sun-god, Eëlios or Helios, "who has given way to the prophet Elias, with hardly any change in the name or in the pronunciation." This etymological connexion of the Semitic prophet's name with the Aryan deity has at least the merit of novelty; we should only like to know what authority there is for it, and what reason beyond the assumed identity of name with Elias there is for postulating a special worship of the Sun-god at Mycenæ. Dr. Schliemann, at any rate, seems to find a good deal in a name.

We have indicated one or two points in which this energetic explorer must be received with caution, or at least with suspension of judgment; but we do so without any wish to detract from the real merit of his work. On the contrary, we heartily acknowledge the debt owed by scholars to his industry and perseverance for what may turn out to be one of the most remarkable archæological discoveries of the present time.—*The Guardian.*

Giotto's "Gospel of Labour."

MR. SIDNEY COLVIN, M.A., the Slade Professor of Fine Art at Cambridge, delivered a lecture on Thursday evening, the 25th ult., at the London Institution, Finsbury Circus, on Giotto's "Gospel of Labour."

Professor Colvin commenced by saying he had come before them to show an interesting series of Florentine sculptures which were executed in the first half of the fourteenth century at Florence. Their workmanship was very simple, almost rude; they consisted of twenty-six panels in marble, carved in relief with subjects chosen to represent men's life and men's industries upon earth. The particular point that made them the most interesting in the whole history of art was that they exhibited in a kind of epitome the whole essence of civilization, the whole genius of a great people at the greatest time of their history. He called this series Giotto's "Gospel of Labour," because they set forth for the first time in the history of art those arts and industries upon which the power and the fame of the great cities of modern Europe rested. The Italian cities—and Florence first—were the nurses of modern civilization, of modern commercial industries—the origin, in fact, of all those energies, whether of good or evil, that made the world what it now was. This rude, early, and simple series of sculpture he had chosen to illustrate the whole soul of Italy in the thirteenth century.

He was not going to trouble them with complicated matters of history, but for the purpose of his lecture it was necessary to point out the two great aspects of the thirteenth century in Italy. First of all, the beginning of the thirteenth century showed the whole mind of Europe, especially Italy, to be in a state of anarchy and change. New centres of commerce were beginning to grow up, and the urban populations were beginning to get crowded and uncomfortable, but at the same time intelligent. The Church scarcely touched these populations. Owing to their abject misery and neglect, they became hot-beds and centres of rebellion. The years 1200 to 1220 threatened great religious changes, revolution, and reform; but there then arose certain influences which arrested the course of things. The greatest influence was that of St. Francis of Assisi, who was truly an "apostle of men," he being born with an overwhelming love of his fellow-creatures. He firmly grasped the doctrines of the Roman Catholic Church, and owing to the spirit of himself and his agents, there were gathered into the fold of the Catholic Church all those populations that were beginning to grow restive, and show signs of rebellion. For good or evil, this change was brought about by St. Dominic, of Spain, and St. Francis, of Italy. All the public and the collective life of the cities was dedicated and consecrated to the Church. The second great aspect was the political one. There had always been all over Europe a certain number of industrial people who escaped the domination of the feudal powers; but it was not till the thirteenth century that the trading and manufacturing communities of Italy asserted their independence and established a republic life of their own, and made themselves free from, and independent of the princes, dukes, and other various orders of feudal hierarchy who asserted their supremacy over them. The aspect of political life was then a complicated one. The first of the questions was, whether the trading and artisan classes should or should not have the government of the cities in their hands; and the gradual efforts by which these classes succeeded in dispossessing the feudal magistrates of their power was one great part of these civil struggles, of which Italy was full. Another important struggle was that between the Guelphs and the Ghibellines—the spiritual and the temporal power,—the Pope and the German Emperor. These two powers could not co-exist in peace. Ultimately the imperial power was overthrown and the Pope became the champion of all civil and religious liberties, Florence being the great centre where this great change was worked out with the most successful issue, the city where the real Republican Government was founded upon an essentially-popular and industrial basis. In the year 1250 the first rising of the people took place and ten years afterwards the famous fight was fought out.

The new organization rested upon trade arts or guilds, upon which the whole civilization depended. These Florentine arts or guilds had the whole government of the town in their hands and comprised the following:—(1) Notaries, judges, and lawyers; (2) merchants; (3) wool-staplers; (4) money-changers, including bankers and dealers in finance ; (5) apothecaries, including all kinds of druggists and doctors; (6) silk-weavers; and (7) tanners and hide-merchants. Then came five lesser arts—clothiers and haberdashers, butchers, bootmakers, and masters in stone and wood. Under the latter modest title all painters and artists—all men who had made Florence illustrious —were included; and as they never constituted themselves into a separate guild, their professional status was that of "masters in stone or wood." The last of the five lesser arts was that of smiths and ironfounders, including all goldsmiths and workers in fine metal. These arts or guilds became the real source and centre of government.

As might be thought, this was a prosaic time, but there were signs of greatness in the freedom of the people; they succeeded in uniting business-like management to their commercial affairs. These practical men were the most imaginative. With the eagerness of their new life, they were not found quite so forward historically, in raising public monuments, or in beautifying and adorning their churches like some of their neighbouring cities; but when they did begin the work grew under their hands. The church, which came to be the expression of all they loved and cherished, was the Cathedral of Florence, the church of the obscure local St. Reparata, as it was first called; or, as after the Franciscan preaching up of the Virgin it began to be named, that of St. Mary of the Flower, or of the Lily. The Florentines bestowed the whole of their energies in endeavouring to make this church a monument worthy of the city. From the first it was regarded as an embodiment of the dignity of the city. This was expressly stated in an extant grant to its first architect, Arnolfo, of freedom from all public burdens. In 1334, Giotto succeeded Arnolfo, and after having completed the façade of the building, he designed the campanile, or bell-tower, which was his title to glory as an architect. The base of the campanile was ornamented by this very interesting and remarkable series of sculptures; and it was after Giotto's drawings that they were subsequently chiselled by Andrea Pisano. Of the twenty-six panels, there was reason to believe that the last five or six were done more than 100 years later by Luca Della Robbia.

Visitors to the cathedral, for the most part, had not probably noticed these beautiful sculptures, for they were placed at the base of the bell-tower. By these sculptures Giotto set himself to dignify and ennoble all sorts of honest toil, and the trades of all the seven greater and five lesser guilds, in the ornamentation of the building. In them was expressed the whole essence of the time in which he lived. They were fairly comparable in all essentials with the finest works of Greek art, while they were marked with special beauties of their own,—simplicity, directness, and perfect justness. All works of history at that time began, as a matter of course, at the beginning of things. In these sculptures, too, the series commenced with the creation of man, but they showed a variation upon the conventional treatment. Instead of following with representations of the temptation and the fall after the creation, they were shown Adam with a large spade and Eve with a big distaff, so bringing them back to the time

"When Adam delved and Eve span."

Then it immediately occurred to the beholder that the sculptures were intended to represent the history of human industry, following upon the expulsion of their first parents from Eden. The next in order was the gentle shepherd's craft, represented by the patriarch Jabal, "the father of such as dwell in tents, and of such as have cattle." He was depicted as sitting under canvas, with his flock and sheep-dog round him. The key-note which was struck in the Book of Genesis was acted upon throughout the series, and the various arts and industries had their representations in aged patriarchal figures. The next representations was Jubal, "The father of all such as handle the harp and organ," represented as blowing through some shapeless instrument which he had succeeded in making, the drapery being extremely well executed. Next followed Tubal Cain, "an instructor of every artificer in brass and iron," who, as a blacksmith, was represented with bellows, anvil, pincers, and hammer. The cultivation of the vine, so important an industry in Italy, was said to have been symbolized by the patriarch Noah. Then came one of the seven liberal arts, astronomy; the star-gazer was looking skywards, and his globe and zodiac were to be observed, this panel being the best preserved of the whole series. Building followed, the master builder (probably the patriarch Enoch, who "builded a city," although some had thought it might be Giotto himself), with thoughtful brow, directing the masons in their work. Pottery came next, women being represented as bringing cakes of clay for the potters; which was followed by a marvellously truthful representation of the art of horsemanship, the spirited horse and the daring rider who first tamed him being rendered with equal mastery, both of thought and chisel.

Weaving, in Florence a female art, as when Athene was its goddess, was depicted as being done by a woman working at the loom, while another woman looked on. Law came next,—God the Father being sculptured as its source, from whom the legislator received both codes, the civil and ecclesiastical. Dædalus or some man flying, followed, the realism of the feathered body and of the hands inside the wings being unmistakable.

The panel representing the first boatmen on their experimental row, with dread and resolve alike on their faces, venturing forth on unknown seas, prophesied the navies of the world, the sailor's worth in the commonwealth being honestly recognized. Next came the art of war, which showed a slain man, the slayer standing with the expression of Cain in his countenance. After ploughing came the first charioteer, who had knocked a rude cart together in the most practical manner. Then followed allegories of the arts, painting, sculpture, grammar, logic, rhetoric, and geometry (supposed to have been embodied in Euclid). Music, for the second time, was symbolized by Orpheus playing with his lute to birds and beasts. Arithmetic was represented by two patriarchs counting on their fingers; and the goldsmith's art, symbolized by the small anvil and hammer, closed the series. Further than this the Slade Professor was not disposed to trace Giotto's own work.

Photographs of most of the panels were shown on a magnified scale by means of the camera and lime light, and considerably added to the interest of the lecture.

Preservation of Ancient Monuments.

SIR JOHN LUBBOCK'S Bill for the Preservation of Ancient Historical Monuments passed its second reading in the House of Commons on Wednesday March 7, but not without a formidable opposition on the ground of its alleged undue interference with the rights of property.

The following extract from the *Daily Telegraph* seems to put the question in a fair light and is worth perusal :—

"Perhaps it may be well, when so much is made of the private property argument, to glance at the provisions of the bill, which seem now to have been forgotten. Their object is to constitute a Commission for the purpose of watching over and preserving the ancient historic monuments of the country. A list of these is given in the schedule of the bill, and it includes various stone circles, tumuli, dolmens, old camps, monoliths, vitrified forts, sculptured stones, Pictish towers, mounds, cromlechs, and the like, scattered through different parts of the land. The Commissioners are to give notice to the owners of these monuments in a form prescribed in the bill. After doing so it will be illegal for any one to destroy or deface the monuments without warning the Commissioners, so that they may be able to buy the objects in question at a fair valuation. When bought, of course the monuments would be preserved for ever. If not bought, then the owners of them may, after warning the Commissioners, do what they like with them. The Commissioners suggested are the Master of the Rolls, the Presidents of the English and Scottish Antiquarian Societies, the Keeper of Antiquities at the British Museum, the Dukes of Devonshire and Argyll, Lord Talbot de Malahide, Dr. Ferguson, Vice-President of the Irish Academy, and three other eminent scientific archæologists. Whatever may be said about these noblemen and gentlemen, it cannot be seriously maintained that they form a dangerous Commission, or that any conceivable act of theirs with reference to property is likely to be either iconoclastic or communistic. They are not the sort of people who will permit rampant antiquaries to invade every man's house on the pretext that he has an ancient monument concealed about his premises which he must have 'protected.' Yet if the bill had actually embodied a clause sanctioning such a proceeding, Conservative members who opposed it could not have talked about it in a more alarming manner. If the monuments in question are to be protected at all, the bill does it in the most innocent way possible. It does not force a man to sell to the State a dolmen if he have such an object on his place. It only provides that before injuring or destroying his dolmen he shall give the State the option of buying it at a fair valuation. It may be a terribly wicked and improper thing to be 'a man of taste.' Nevertheless, we regret there is no bill to prevent the stones of the historic abbey from being carted away to mend roads with, as was the case with Glastonbury. The stones of Bayham Priory Church no doubt belonged to the proprietor, and he might have put its roof, not long ago, to one of two uses. Either he might have let his steward repair farmhouses with it, or he might have preserved it as an object of historic interest for the benefit of architectural students and seekers after the antique. As a matter of fact, his steward chose the more prosaic and utilitarian course. What Sir John Lubbock, and, we believe, most sensible people maintain, is that the public have a right, in a case like this, to be consulted, and to have at least a chance given them of providing less valuable material for mending a country cottage than the picturesque masonry of an historic fabric."

Early Domestic Architecture in England.

THE fact that many of our readers are as deeply interested in the building of Parsonage-Houses as in the building of Churches, and that Parsonage-Houses are usually built in some adaptation of the ancient styles of domestic architecture, will lead them to take interest in the sketch of Early Domestic Architecture in England which Professor Barry gave in his lecture delivered at the Royal Academy on the 5th of March last.

"Leaving, therefore, the works of the Greeks and Romans, we shall turn our attention to our own country, and endeavour to trace the various steps which were taken by our forefathers to provide themselves with handsome and comfortable dwellings. This inquiry is not unattended with difficulty. Mr. Parker, in his admirable works on domestic architecture, has brought together a mass of valuable information, of which I shall gladly avail myself; but we cannot expect to find as many materials for our present purpose as those which exist so richly around us in connexion with ecclesiastical architecture. This branch of the subject has been so fully discussed of late years that it may, perhaps, be desirable to leave it for awhile, and turn our attention to the scarcely less interesting questions which I have indicated. The study of domestic architecture has, indeed, as suggested in my introductory remarks, a special interest in these days, when the spread of manufactures has led to the aggregation of multitudes in our great towns and hives of industry. We recognize, as one of the chief problems of our time, the urgent necessity of providing healthy homes for the people. Can nothing be done to bring to bear upon those the light of beauty and art? This is the difficulty with which artists have to contend, and though we cannot get from our predecessors any absolute instruction on the subject, we may, at least, endeavour to profit by their experience; to study the principles on which they worked; and to consider whether they may not serve as lights to our path. Not that we are to suppose that they were always successful any more than ourselves. Their difficulties, moreover, were not ours, and we utterly misread the lessons of history if we do not bring to bear upon them the freedom from prejudice, the patience, and the common sense which, with the stores of information now at our command, we in the nineteenth century, are bound to cultivate.

"We find at the outset of our investigation that the Romans certainly did not bring these qualities to bear on their domestic architecture in this country; for, as far as we can tell, the plans of their dwellings here did not materially differ from those in Italy. These, again, were almost copied, as we have seen, from Greek plans, suitable only for a hot and dry climate. Even in Italy such an imitation must have led to inconveniences, and it is difficult to imagine anything more uncomfortable, in a northern climate, than a Greco-Roman house, transplanted from the banks of the Ilyssus or the Tiber. Take, for example, that important part of it, the atrium, to which I have just referred. This was open, as a rule, though often temporarily protected, and sometimes, but rarely, crowned with a permanent roof. Necessity must have prescribed the latter arrangement for dwellings in this country; but, in other respects, the distribution of parts, which the Romans had reduced to a system, was the same here as in other parts of their empire. The atrium, when covered in, and lighted by a clearstory, or by windows, may be regarded as the type of the hall, which became a feature in all considerable buildings in mediæval times. The Gothic architects at first adopted the simplicity of construction in their works generally, which was a characteristic of Roman work. With a freer use of the arch, came, later on, a boldness of construction which the Romans never approached, a freedom which was, indeed, sometimes indulged in at the cost of solidity. Wherever we find traces of Roman modes of building, in this country, they are of a substantial character. The mortar, used very plentifully, and often combined with pebbles and small bricks as concrete, deserves special notice, as being the forerunner of a system of building now much used by engineers in those vast works which are entrusted to them, which may rival the colossal achievements of the Romans themselves. The qualities of concrete, the limits of its useful application for building houses, and the right method of treating it architecturally, are questions which the young architect will do well to study. The Romans obviously had great confidence in their mortar and concrete; they did not practise the art of moulding brickwork, and employed bricks, or rather tiles, but seldom in any great architectural work. The Roman brick, as we term it, is more like a paving tile than a brick, and is not more than an inch, or an inch and a half, in thickness. You will find it in most Roman works, and in a great many Anglo-Saxon and Norman examples erected during the eleventh and twelfth centuries. The materials used were much the same as at present, with the exception, of course, of what I may call the engineering development of iron, which it has been reserved for us to witness. Apart from this addition, the science of building has scarcely advanced from the days of the Ptolemies, and the modern builders have little to boast of.

"We find in Saxon and Norman times masonry, plasterwork, timber, iron, lead, bricks, and, though sparingly, glass. Some of these materials were used in their simplest forms, but by a process of gradual improvement they each ultimately became an example of artistic progress, which, perhaps, culminated in the thirteenth century. The more solid constructions of masonry were at first reserved for important public works, such as castles and minsters, as, for example, Rochester Castle and St. Alban's Abbey. After the departure of the Romans, the Saxon invaders of Britain would naturally make the best they could of the buildings of which they became the possessors. With some modifications, therefore, the Roman houses, which then existed, became their dwellings. As repairs were needed, changes arose, the old houses would be altered or pulled down, and their more solid materials used elsewhere, a circumstance which often explains the presence of what we call Roman materials in buildings of a later date.

" At a time when roads scarcely existed, the carriage of heavy articles must have been very costly and difficult, and our forefathers had, therefore, very good reasons for treating the Roman works about them as quarries. It was thus that the original structure of the church and abbey of St. Alban was built from the remains of the ancient city of Verulamium. The private houses were less fortunate. For them the expense of durable materials was too great, and the people had to live in huts of wood or mud, covered with reeds, thatch, or shingle. In Saxon days there was little comfort or safety in single dwellings, and the common people were the 'hearth-men' of their lords, or thanes, around whom they clustered, and with whom they lived. The thane lived in a semi-patriarchal state, and not only shared his table with his dependents, but even his sleeping-apartment. The hall, from its importance in the dwelling, gave the name to the whole structure. It was the direct successor of the covered Roman atrium, and, like it, was the central feature of the house. In it the lord and his dependents took their meals by day and their sleep by night. The master had, indeed, sometimes an apartment of his own, but even this was often shared by him with his principal retainers. Chimneys there were none, and when there was a fire it was lighted in the middle of the hall, and the smoke was left to find its way through a hole in the roof, or by other openings as best it could.

"It was by slow degrees that these simple arrangements were improved. Houses were used for protection from the weather, —not as *homes* in anything like our sense of the word. They were the results of the simple requirements of a rough and hardy population, living much out of doors, and given to war and sports.

"At the time of the conquest of Britain by the Romans, there is no reason to doubt that the latter found in these islands a race of active and vigorous people, well inured to hardship, and skilled in all warlike exercises. Some have thought that the introduction by the conquerors of luxurious manners and habits tended to enervate the Britons, and so to incapacitate them from maintaining their freedom in their subsequent struggles with other invaders. There is little doubt, however, that a hearty taste for field sports and manly pursuits has always prevailed in this country. Rowing, swimming, archery, hunting, wrestling, and such like pastimes were common, and we have recorded, in one case, the following boast of a Saxon thane, named Kolson. 'I know,' he says, 'how to play at chess; I can engrave Runic letters; I am expert at my book; I know how to handle the tools of the smith; I can traverse the snow in skates of wood; I excel in shooting with the bow; I use the oar with facility; I can sing to the harp; and I compose verses.' It is not to be supposed, indeed, that such a list of accomplishments was common; but such a chronicle may serve to indicate to us what was the ideal aimed at in the education of a Saxon nobleman. His followers would naturally emulate his prowess in the sports of the field, though they would have no chance of imitating him in his knowledge of letters and other softer accomplishments

"From their simple mode of life, the Saxons did not expect elaborate provision for their comforts. They gathered around their lords, and were easily contented with food and shelter. The houses of the time were, therefore, of corresponding simplicity. From the perishable nature of their construction few remains are left by which we can determine their architectural character. We can suppose that some of the greater thanes may have desired to display their importance by decoration; the woodwork may, therefore, have been occasionally carved with representations of the animals, fishes, and reptiles with which they were familiar from the sports of the field, and these may also have been painted and gilt, with a certain rude magnificence. Spoils from enemies would also grace the 'hall,' and encourage the armed retinue of the lord.

"Gradually, as time went on, the hall would become more architectural, wooden posts gave way to the walls of stone, and the thatched covering to more solid wooden roofs, covered with shingle, stones, or tiles. In the more important buildings, stone columns took the place of wooden posts, and semicircular arches carried the roof above, adding both to convenience and to architectural effect. The capitals and bases of the columns often indicated their Roman parentage, by a rough imitation of ancient forms. Windows became common, though glass was as yet too great a luxury for general use. The openings were formed by stones placed as lintels and also angle-wise, were ultimately arched in, and at times carved and frequently decorated with the zigzag ornament, which now came into use. Iron-work was scanty, but some beautiful specimens of hinges, locks, &c., show us that the smiths of those days possessed both skill and taste: this was perhaps only natural among a warlike people, whose first cares would be directed to the manufacture, and after that, to the decoration of their arms.

"The Saxon houses followed Roman precedents, and consisted, for the most part, of a ground floor only. There may have been exceptions in the one case as in the other. That the Romans used an upper story we know, especially in cities; but the arrangement was unusual, and it was not until the twelfth century that it became common in English houses. We then find the buildings planned of a rectangular form, longer one way than the other, and divided into two separate stories by a floor. The upper story was the hall, and the room under it was vaulted, and approached by a different entrance. The stairs to the upper story were, in early examples, arranged in flights outside the building. Afterwards the stairs were covered, and some of you may know the beautiful staircase at Canterbury of this description. Attached to the hall, and behind the dais, was the principal chamber, which was called 'solar,' or 'sollere,' a name supposed to be derived from 'solarium,' the word used by the Romans for the upper story or terrace, where the inmates went to enjoy the sun. It was only by slow and gradual steps that glass began to be used for windows, which were at first filled with canvas, or some such material, or closed only with shutters. The openings were small, and often mere slits in the wall. Inside they were splayed widely towards the apartment. Wooden shutters, internal and external, were fastened to the walls by iron hooks. In some instances they were hinged at the top of the window, and opened outwards, being kept open, when required, by props. The interior of the window was finished so as to form a stone seat; and when the wall was thick enough, double seats were contrived transversely, as is shown by one of the diagrams before you in the case of Aydon Castle.

"In passing from Saxon to Norman work we find a gradual transition. The general distribution of the plan remained the same, while new and improved details took the place of more primitive constructions. The Normans may be credited with more fastidious tendencies than the conquered Saxons, but it was not at first that their influence became visible. The chief care of the conquerors was to secure their footing, and it was to military, rather than to domestic architecture, that they first devoted their energies. The Saxons had but few fortifications, an embattled wall surrounding their homesteads being the usual mode of exceptional protection of this nation. The Normans, however, soon indicated the nature of their tenure of the country by the erection of strong fortresses, with towers, walls, and gateways, recalling the structures of their own country, rich in all the resources of military architecture. In these castles nothing was neglected to give them strength, so as to enable them to stand a siege, whether they were attacked by the subject population or by rival lords or rebels.

"In some of the later examples are found chimneys of good design, and even mangers for the horses, massively constructed in stone. As regarded houses, however, of small importance, the Normans followed the custom of the country, and building in stone was a rare and costly exception to the general rule. Their style, which is familiar to most of you, is based on the Romanesque, an imitation, more or less, of the forms of old Roman art. Their work may be roughly described as that of the twelfth century, during which the principal Norman buildings in this country were executed. If the remains of their domestic architecture are scanty, we must remember that the latter can only flourish in times of tranquillity, and public order was at this time far from secured. The house of the great lord was, in every sense of the word, his castle. Within its walls, and around them, dwelt a motley host of armed retainers, scorning commerce and the arts of peace. The tillers of the soil lived in huts, and if some few Saxon thanes kept up a sort of independence, it was but fitful and rare, and the Norman influence retained throughout the country its hardly-won predominance. At Windsor, Rochester, Norwich, Pevensey, and many other places, you may find specimens of the work of this time, illustrating the military architecture of the Normans.

"In respect of domestic work, we find the hall continuing to dominate the plan. It was the general living-room as before, and the occupants often slept in it. Adjacent chambers gave, in important cases, the additional convenience of separate sleeping-apartments. The Latin of the period gave the title of 'aula' to the great room, and the palace of the sovereign was known as 'aula regis.' By the French, the room was styled 'salle,' and the Romans naturally brought this designation with them. From these names, the transition is easy to our own word 'hall,' which in time came to be applied not only to the principal room, but to the house itself of an English nobleman or gentleman. As you are aware, it still remains the rule in many parts of the country, as, for instance, in Lancashire and Cheshire, where every country-house, of any pretensions to importance, is termed a 'hall.'

"The halls of later times were often of great magnificence, and were sometimes on a grand scale, as at Westminster. The roof was frequently supported by posts of wood, or by columns and arches of stone. In certain cases, these supports were in the centre, and supported the ridge of the roof. More frequently, however, they were placed at the side, adding an aisle or aisles to the great room. The kitchen was in a separate building, often detached. The culinary arrangements were not elaborate, and were often performed in the open air. This will appear a natural arrangement for the rough cookery, which piqued itself on roasting oxen whole, and indulged in similar achievements, remarkable rather for magnitude than delicacy. A courtyard separated the kitchen from the hall. Around it were grouped the subsidiary apartments, for larder, buttery, scullery, &c., and the dinner was taken across to the hall, through the open air. In some buildings the kitchen and buttery adjoined the hall, very much as we now see them in the college halls of Oxford and Cambridge. In such cases there was often a vestibule, or entrance corridor, cut off from the hall by a screen, according to the arrangement which is still familiar to us in those examples. The kitchen and buttery would thus open into the vestibule, and the inconvenience of carrying the dinner through the open air was avoided.

"The plans above described were, as far as we know, the usual arrangements of the domestic buildings of the Normans. The hall of the sovereign differed in magnitude, rather than in general design, from the manor-house of his lords and vassals. Some halls were, of course, more magnificent in adornment than others, but all seem to have had the same essential features, and the type, thus adopted, has influenced the plans of our English houses during the succeeding centuries. The great hall is now, indeed, the luxury of the rich, in modern domestic buildings, but this arises from the love of privacy which has distinguished later times, and from the consequent preference of comfort and convenience, to the ruder, if more stately, arrangements of ancient days.

* * * * *

"We have at Lincoln some considerable remains of domestic work in the buildings known as St. Mary's Guild or John o'Gaunt's Stables, and the Jew's House. Both of these buildings are interesting, and deserve some explanation. The former is the more extensive, but is modernized by the addition of a later roof. It possesses a handsome cornice, and has the flat pilaster-like buttresses, typical of Norman work. The entrance doorway is decorated with ornaments of the Later or Transitional period, and the windows are partly Norman, and partly Early English, in their details. There is a doorway of the square-headed trefoil form, and the windows are coupled together with a shaft between them. The bricks are of the thin tile-like description, which were used by the Romans. A fireplace, with a chimney, exists in the upper story. The back of it is formed of thin bricks, placed edgewise. The whole presents to us a valuable example of Norman domestic work.

"Lincoln is rich in such remains, the most perfect of which is that already referred to as the Jew's House. It is small, and has but two rooms, though others may have originally existed. The chief interest it possesses arises from the richness and characteristic design of the external ornamentation. We find in the latter many of the details which I have already pointed out to you, as illustrating the style of the time. There is first, the deeply-recessed doorway, with its shaft, and double zigzag archivolt. The archway over the door is made use of in a curious manner to support the fireplace and chimney belonging to the upper story. The chimney itself has been modernized. The name of the Jew's House may possibly be a misnomer, but if not, it is remarkable as being indicative of the position of the Jewish people in England at this time. It is curious, therefore, that by tradition it should be ascribed to a member of the Jewish race, too often despised and ill-treated. They were, however, as we know, powerful at this period, as they have ever been, by the possession of wealth, although not daring to display the same too openly. The cruel manner in which King John dealt with a Jew capitalist, by extracting his teeth until he yielded to extortion, has often been referred to.

"If the house we are now discussing was in reality the dwelling of a member of the same ancient race, we may be sure he must have been a personage of wealth and importance, for such houses were very rare in the twelfth century, and the decorative character of its architecture marks it out as an exceptional instance. The windows deserve attention, particularly the two-light window, with its double order of mouldings. We find here the characteristic shaft as a mullion, and the upper part of each light is made square, as is frequently the case with Norman openings. The small window with a trefoil head, and a pointed arched drip-stone or label, is no doubt a later addition, and the lower part of the elevation is altogether modernized. The principal chamber was evidently on the first floor.

"The peculiar treatment of the arched doorway, and chimney supported by it, is found in another house, near to the Jew's House, so that it was probably a favourite expedient in the locality. We see by this interesting monument, first, how easily, and yet how faithfully, the Normans applied to domestic work the details with which we are familiar in their sacred buildings. We notice, secondly, that we are approaching the period when men began to display some care for architectural beauty in their dwellings. We have left behind us the plain wooden huts of the Saxons, and are presented with a style of solid construction and decorated masonry.

"It must not, however, be supposed that such houses were common, for up to the time of Stephen, and even later, the domestic buildings of our towns were constructed of wood, and in London we know, from the destructive effects of the Great Fire, as late as in the reign of Charles II., that the wooden mode of building still existed, even at that comparatively recent date. The municipal authorities, however, did their best to encourage the citizens to build in a more durable way, and as a precaution against the spread of fire, to use stone instead of wood.

"In the days of Richard I., certain definite regulations were laid down in this respect, and were contained in a document known as the 'Assize' of 1189, and published in Mr. Parker's work. In order to facilitate the change from wood to stone, we find various privileges accorded to the improvers, one of which savours of confiscation, for it provides,—'If any one would build of stone, and his neighbour, through poverty, cannot, or perchance, will not, than he shall yield unto him desiring to build 3 ft. of his land, and the other shall make a wall upon that land, at his own cost, 3 ft. thick and 16 ft. in height." Party-walls have been enormously increased in height since this regulation was made, and it would have been well for the solidity and comfort of our houses if they had not, at the same time, decreased in thickness.

"The regulations of the 'Assize' refer in great detail to the erection of party-walls, but they say little about the fronts of the houses towards the streets. The materials for such fronts, therefore, continued to be chiefly of wood, as being cheaper than stone, and more convenient in reference to the prevailing habit of gaining space in the upper stories, by projecting stories over the ground-floor shops or rooms. In spite of all regulations improvement was slow, and destructive fires frequently occurred. In London there was a serious outbreak in the reign of Stephen, and another in the reign of King John, in the year 1212. After the latter event the rules, which may be described as the origin of our Building Acts, were revised and strengthened. One of the new rules runs thus:—'Whosoever wishes to build, let him take care, as he loveth himself and his goods, that he roof not with reed, nor rush, nor with any manner of litter, but with tile only, or shingle, or boards; or, if it may be, with lead.'

"All wooden houses which imperilled their neighbours, by causing danger from fire, were to be pulled down by the aldermen and their assistants, and before every house there was to be a tub, either of wood or stone, kept constantly full of water. The removal of dangerous houses was not evidently thought a difficult task, for every alderman was to be provided, under pain of a fine, with 'a proper hook and cord,' and with these simple instruments the houses, or hovels, were to be pulled down, in a summary manner, on their condemnation.

"The wages of the different classes of building workmen were fixed, and orders were issued to coat with plaster, or a kind of concrete, the roofs previously covered with reeds or rushes. Special directions were given as regarded the cook-shops, which were the eating-houses or inns of the period. Mean sheds had arisen round these cook-shops, and as they were considered dangerous, they were marked for their destruction, 'so that there may remain only the house (or large hall) and bed-room.' Some of the cook-shops or inns acquired con-

considerable importance, and with lodgings for students and others which gathered around them, became centres of resort for those who followed similar pursuits, as, for example, the inns of court, where the lawyers congregated. Flues were apparently forbidden in party-walls, and the cooking-stove was commonly placed in the middle of the kitchen, with an opening in the roof above for the smoke. Regularly constructed chimneys were not, however, unknown, as we have seen in the case of the Jew's House at Lincoln, and they may have been constructed in the front and back walls, and in some cases, carried up in the gables. The 'Assize' contains further provisions for sanitary contrivances, which indicate an increasing attention to domestic comfort, and mark a distinct advance upon the ruder customs of the Saxons.

"We have now sketched, though imperfectly, the arrangement of the houses of the twelfth century. The remains of them are, as I have said, necessarily scanty, but enough can be found to indicate with tolerable clearness the general plan on which the Normans worked. These did not in all probability vary much in the various parts of the country, except from accidental circumstances, such as the prevalence of particular building materials in different districts. The architectural details, as has been seen, followed much the same rules that were observed in the more important ecclesiastical buildings. Painting and gilding were employed for decoration, particularly in the capitals of columns; and some approach to external contrast of colour was often obtained by the use of flint and stone, and contrasted materials of various kinds. The hall was often spacious, and treated in a handsome architectural manner, whether with or without pillars. A gradual advance was being made, at the same time, towards domestic comfort and privacy, and rules were found necessary to restrain the caprices of individuals in our large cities. We find everywhere that willingness to improve on the past, without wholly breaking with it, which, if common with our ancestors of the twelfth century, is certainly not unknown to the Englishman of the nineteenth."—*Builder.*

Review.

Book of Prayers; arranged by R. M. B. Third Edition. Seventh Thousand. London: J. T. Hayes.

Many of our readers probably have had occasion to seek for a little book of prayers to put into the hands of illiterate and young persons. The next time they need such a book, we recommend them to look at this. It seems to us short yet full, simple yet not jejune, and earnestly devout. Moreover, it is nicely got up, and is only a penny. We do not wonder that it has already reached a considerable sale.

Correspondence.

THE FREE AND OPEN CHURCH MOVEMENT AND MR. HERFORD, OF MANCHESTER.—The Earl of Shrewsbury requests us to publish the following letter:—

39, Dover Street, London, W.
March 13, 1877.

DEAR LORD NELSON,—We have read the statement issued on behalf of the London Free and Open Church Association, and signed by you as its President, as to the causes which have led to the rescinding of the Working Agreement under which your Association has endeavoured for some years past to work in friendly co-operation with the National Association for Freedom of Worship at Manchester.

We much regret there should be division between the two Societies, but we are bound, from our past personal experience of Mr. Herford, to express our conviction (though we do it with pain and regret) that it is impossible to work harmoniously with him in public matters, and we therefore think it will be for the good of the cause we all have at heart if each Society in future pursues an independent course.

You are welcome, together with your Council, to make any use you like of this communication, which we have forwarded to the newspapers for publication, as it is in our opinion lamentable that progress should be delayed and unity of action destroyed solely by the impracticability of Mr. Herford.

We are, dear Lord Nelson,
Yours faithfully,
SHREWSBURY,
Formerly President of the National Association for Freedom of Worship, and subsequently of the London Free and Open Church Association;
WESTMINSTER,
President of the Chester Diocesan Open Church Association;
WHARNCLIFFE,
Past President of the London Free and Open Church Association.

The Right Hon. EARL NELSON,
President of the London Free
and Open Church Association.

To the Editor of the CHURCH BUILDER.

REV. SIR,—I have copied somewhere about 150 of the Mason's Marks in the Church of St. Cross, built by Bishop Henry de Blois. I should be glad if you or some of your contributors could give some information about the use of such marks, the time of their introduction, &c. In the later portions of the building, *i. e.* Early English or Early Decorated, they are not so commonly met with (here) as in the Late Norman; nor have I been able to trace them in the Early Norman work of the Cathedral at Winchester, possibly they are to be found in the later Norman, on a closer investigation.

I am, Rev. Sir, yours respectfully,

BROTHER G. LEWING.

P.S.—I have taken your work from the first issue, and have recommended it to others with whom I may have become acquainted.

Grants,

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At Meetings held at the Society's House, 7, Whitehall, on the 15th January, the 19th February, and 19th March, 1877, Grants of Money amounting to £2840, were made in aid of the following objects, viz.:—

Building New Churches at Foord, Parish of Christ Church, Folkestone; Harrow Green, Leytonstone, Essex; Llwynypia, Ystradyfodwg, Pontypridd; Solva, Haverfordwest; The Tything, Worcester; and All Saints, Wolverhampton.

Rebuilding the Churches at Brighton, S. Mary; Little Leigh, Northwich; and Littleton-on-Severn.

Enlarging or otherwise improving the accommodation in the Churches at Ashurst, Steyning; Brightlingsea, Colchester; Collingbourne Ducis, Marlborough; Combpyne, Lyme Regis; Forest Gate, Stratford, Essex; Granston, Fishguard; Heigham, Norwich; Newton Bromswold, Higham Ferrers; North Chapel, Petworth; Llangunllo, Radnor; Long Sutton, Langport, Somerset; S. Pinnock, Liskeard; Selborne, Alton, Hants; Slapton, Towcester; Sternfield, Saxmundham; South Normanton, Derby; Sunningwell, Abingdon; Undy, Newport, Monmouth; Weaverham, Northwich; Witham, Essex; and Woodland, Ashburton.

The Grant formerly made towards restoring the Church at Bodmin was increased.

Grants were also made towards building School Churches at Gorsley, Parish of Newent, Gloucestershire; and East Kirkley, Mansfield, Notts.

The Society likewise accepted the Trust of sums of money as Repair Funds for the Churches at Prestonville, S. Luke, near Brighton; and Woodlands, Parish of Kingsclere, Hants.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association remittance; *M.C.F.*, for Mission-Church Fund.

Canterbury.

1877.				
Jan. 31	Chislehurst ....*A*	£0	10	0
Mar. 2	Canterbury ....*A*	143	1	5

York.

1876.				
Dec. 28	Whixley ....*O*	2	15	8
1877.				
Jan. 24	Kirby Knowle ....*O*	0	5	0

London.

1877.				
Jan. 8	Westminster, S. John *A*	0	15	0
9	Old Street, S Luke...*O*	1	5	0
15	Ealing.....................*A*	5	9	9
Feb. 12	Whitehall Ch. Royal *O*	17	15	1
Mar. 5	Stoke Newington, All Saints ....*O*	7	2	10

Durham.

1876.				
Dec. 20	SouthShields, S. Hilda*O*	7	12	0
1877.				
Jan. 6	Bywell, S. Andrew, with S. James, Riding Mill on Tyne ....*O*	1	0	0
8	Whitfield . ...*O*	5	0	0
Feb. 1	Haughton............... *A*	5	0	0

Winchester.

1876.				
Dec. 28	S. Ouen's, Jersey ...*O*	1	13	0
1877.				
Jan. 4	Bournemouth, S. Michael's ....*O*	9	9	0
9	Preston Candover ...*O*	4	10	8
11	Battersea, S. Luke ...*O*	6	15	8
15	Windlesham ....*O*	4	5	3
30	Havant ....*O*	5	9	0
Feb. 19	Shackleford ....*O*	1	0	0
19	Farncombe..............*O*	5	3	3
24	Bournemouth, S. Peter*O*	7	11	2
26	Old Alresford ....*O*	4	16	7
Mar. 2	Camberwell, S. Philip *O*	1	3	3

Bangor.

(*No remittance.*)

Bath and Wells.

1877.				
Jan. 15	Bath and Wells ......*A*	103	6	6
29	Martock ....*O*	4	13	9

Carlisle

1876.				
Dec. 20	Haverthwaite ....*O*	£0	17	7
1877.				
Feb. 9	Farlam ....*O*	0	17	8

Chester.

1876.				
Dec. 28	Bredbury ....*O*	5	0	0
1877.				
Jan. 15	Bebington...............*A*	9	5	6
Mar. 13	Walton Breck, Holy Trinity ....*O*	9	0	0
	Ditto (M.C.F.) ...*O*	6	0	0

Chichester.

1877.				
Feb. 28	Westhampnett ....*O*	1	16	8

Ely.

1876.				
Dec 30	Litlington ....*O*	0	15	0
1877.				
Jan. 5	Clapham..................*O*	1	9	6
15	Cambridge...............*A*	92	4	11
16	Luton ....*O*	6	0	0
17	Milton Ernest ....*A*	1	3	0
Mar. 5	Cambridge, S. Giles ...*O*	4	9	2

Exeter.

1876.				
Dec. 30	Newton Abbot, S. Paul*O*	1	19	5
1877.				
Jan. 10	Ashburton..............*O*	6	1	10
13	Honiton ....*A*	2	10	0
22	Torquay, S. Luke......*O*	3	15	3
Mar. 20	Kingskerswell ......*O*	3	3	0

Gloucester and Bristol.

1876.				
Dec. 20	Little Compton.........*O*	1	10	0
22	Old Sodbury ....*O*	2	5	3
28	Fishponds ....*O*	1	9	1
1877.				
Jan. 6	Chippenham ....*O*	4	5	6
9	Kington, S. Michael *O*	0	17	3
12	Bristol ....*A*	11	0	0
12	Bristol ....*A*	6	6	0
Mar. 6	Littledean ....*O*	1	0	0

Hereford.

1876.				
Dec. 19	Tupsley ....*O*	2	11	0
20	Hay ....*A*	5	14	8
28	Tarrington...............*A*	1	0	0
1877.				
Jan. 10	Tarrington...............*O*	1	0	0
12	Grosmont ....*O*	2	0	0
25	Upton Bishop ....*O*	1	6	6

Lichfield.

1877.						
Jan.	4	Upton Magna	*O*	£5	0	0
	15	Cannock	*O*	2	0	0
	30	Prees	*O*	2	3	3
Feb.	20	Tideswell	*O*	4	11	0
Mar.	9	Cound	*O*	2	0	0

Lincoln.

1876.						
Dec.	19	Wainfleet, S. Mary	*O*	3	0	6
	29	Sutton-in-Ashfield	*O*	1	3	0
1877.						
Jan.	6	Sutton-in-Ashfield	*O*	0	17	0
	6	Harmston	*O*	1	1	0
Feb.	1	Burwell	*O*	1	10	0
	12	Searby	*O*	4	8	5

Llandaff.

1876.						
Dec.	28	Penrhôs	*O*	1	2	9
	28	Whitchurch	*O*	2	9	0
1877.						
Jan.	4	Bryngwyn	*O*	1	10	0
	20	Llanvair Kilgidin	*O*	1	0	0
	24	Govilon, Ch. Church	*O*	1	1	7
Feb.	17	Caldicot	*O*	2	0	0

Manchester.

1877.						
Jan.	17	Smallbridge	*O*	2	0	0
	23	Lumb-in-Rossendale, S. Michael	*O*	3	6	6
Mar.	1	Langho	*O*	1	10	0

Norwich.

1877.						
Jan.	3	Mundford	*O*	0	18	0
	3	Walpole, S. Peter	*O*	1	3	11
	23	Walpole, S. Edmund	*O*	0	10	6

Oxford.

1877.						
Jan.	2	Henley-on-Thames	*A*	5	4	0
	8	Windsor and Eton	*A*	12	3	6
	16	Oxford	*A*	12	7	0
Feb.	10	Oxford	*A*	6	4	0
	21	Mentmore	*O*	1	11	0
Mar.	1	Loughton	*O*	0	14	9
,,	20	Swerford	*O*	2	9	0
		Ditto (M.C.F.)	*O*	2	9	0

Peterborough.

1876.						
Dec.	21	Barleston	*A*	1	10	1
1877.						
Jan.	2	Oxendon	*O*	2	6	0
Mar.	1	Staverton	*O*	1	15	0

Ripon.

1876.						
Dec.	19	Mount Pellon	*O*	£2	5	0
	21	Lockwood	*O*	2	19	3
	28	Dunsforth	*O*	0	10	0
	28	Cautley	*O*	0	8	3
1877.						
Jan.	8	Bingley, Holy Trinity	*O*	2	2	0
	30	Bierley	*O*	2	1	10
	31	Eastwood	*O*	1	8	8
Feb.	22	Barnsley	*O*	9	11	10
Mar.	7	Cleckheaton	*O*	4	8	0

Rochester.

1876.						
Dec.	29	Sydenham, Ch. Union	*A*	25	13	0
1877.						
Jan.	1	Little Wymondley	*O*	1	13	2
	3	Elmdon	*A*	1	0	0
	10	Tring	*A*	13	0	0
	30	Chatham, S. John	*O*	8	9	0
Feb.	8	Witham	*O*	8	2	3
	27	Greenstead	*A*	10	13	0
Mar.	3	Eltham	*O*	5	0	0

Salisbury.

1876.						
Dec.	18	West Chickcrell	*O*	0	10	6
1877.						
Jan.	12	Salisbury Diocesan	*A*	96	1	0
Mar.	12	Seend (M. C. F.)	*O*	6	0	7
	12	Bromham	*O*	3	16	7
	12	Melksham	*O*	10	7	0
	19	Calne (M.C.F.)	*O*	9	10	6

S. Asaph.

1877.						
Jan.	11	Hawarden	*A*	4	16	1

S. David's.

(*No remittance.*)

Worcester.

1876.						
Dec.	22	Stoke	*O*	1	1	0
	28	Newbold	*O*	2	0	0
1877.						
Jan.	1	Yardley Wood	*O*	2	6	7
	4	Hagley	*A*	2	1	0
	4	Hallow	*A*	3	11	0
	12	Leamington	*A*	3	10	0
Feb.	13	Gt. Malvern (for 1876)	*O*	9	8	4

The Church-Builder.

No. LXIII.

The Fifty-ninth Anniversary of the Incorporated Church Building Society.

THE Annual General Court of the Incorporated Church Building Society was held on Friday, May the 3rd, in the large meeting-room of the National Society at Westminster. The chair was taken by the Archbishop of Canterbury, who was accompanied upon the platform by the Earl of Powis, Earl Nelson, the Dean of Wells, Sir Walter James, Bart., Major-General Sir H. C. B. Daubeney, K.C.B., Archdeacons Jennings and Harrison, Canons Farrar and Miller, the Revs. Hon. A. Legge, R. E. Copleston, A. J. Ingram, R. Mackrell, J. Evans, J. Erskine Clarke, Messrs. John Boodle, W. Rivington, G. Cowburn, J. F. France, A. B. Bryer, A. Powell, F. S. Powell, P. Cazenove, &c. The meeting having been opened with prayer, the Report was read by the Rev. R. Milburn Blakiston, the Secretary. The Society having altered the end of its financial year from May 31st to December 31st, this Report only covers a period of nine months; but there are indications in it that some decided progress is being made to increase the amount of support which the Society so greatly needs. All the retiring officers were unanimously re-elected.

The Archbishop of Canterbury, in the course of his remarks, said:—There can be no doubt that the Church of England is very greatly indebted to this Society for the general diffusion of knowledge on the subject of church building which at present pervades the whole country, and there can be no doubt, I think, in times past, when the Church, in the matter of church building, was far from active, this Society was the great means of reviving attention to this subject. Hearing the report, and considering the number of Diocesan Societies which now exist, one might at first be led to suppose that the Diocesan Societies had superseded the necessity for the work of the parent Society, but I think this is a great mistake. It is not merely on account of reminiscences of the past, not merely because we owe a great deal to this Society in former times, but also because it is doing a good and important work in the present day that we are bound to support it. You have heard that the contributions from parishes assisted have not been so large as was hoped. I am afraid, according to the old saying, this is a rule of human nature; gratitude, being a strong sense of favours expected to be received, does not show itself so plainly after the contributions have been obtained. I cannot help thinking that those who are expecting assistance from this Society will be extremely energetic in endeavouring to provide a small annual sum for this Society from which they expect a large sum in return as soon as possible. This is one of the oldest Societies in existence. I am almost afraid to mention the name of "Society," because the current of public opinion appears to have set in against Societies. I confess I think the various Societies are handmaids of the Church, and I think the Church requires such handmaids; and valuable as it is in its corporate capacity, it is better for having these Societies to assist to do the work it has taken in hand. There is one now sitting in the other room, where a number of venerable persons are congregated to further the national education of the poor in the principles of the Established Church; and, as I think no one finds fault with Mr. Gregory or any other members of the National Society, so I think we cannot be found fault with for forming ourselves into a Society, even though it encroaches so closely on the work of the Church, that we build churches for Churchmen to worship in. This Society has done good work in past times, and is doing good work now, and it does so because it enlists the willing sympathy of Churchmen. We have returned our thanks, in the Report which has just been read, to the Architects, who, being members of our Church, consider they cannot better employ their talents than by assisting this voluntary Society to carry on a portion of Church work, and we have also returned our thanks to those Churchmen who have been from place to place performing the part of deputations, in order to make this particular handmaid better known throughout the country. Their hearty and willing co-operation is a proof that their understanding of their Church privileges and Church position does not evaporate in words, but that they are ready to do the Church's work at the Church's bidding in the service of this great handmaid. This Society does a great work, even though all the Diocesan Societies exist. In what way? Perhaps, if this Society ceased to exist, the quantity of funds received for church building would not be very greatly affected, because the funds that at present flow into the parent Society might be diverted to Diocesan Societies, of which there are at least 27 or 28, and I hope we shall soon have more. It is quite possible that the arrangements of those Diocesan Societies might be diverse, and therefore it is a very good thing that, as we wish to keep the Church of England as much as possible united, we should have a General Society to represent some general rules of church building, which are insisted on from the centre, and which, therefore, have their influence on all the separate dioceses. There was a time when we had the use of Sarum, and the use of Hereford, and other uses; and, as in public worship, so also in the form of church building it is quite within the verge of possibility that there might be in the present time a variety of fashions in different parts of England. I don't object to variation within proper limits; but it is a good thing that there should be a central parent Society which lays down general rules according to which church building should be carried on where it assists, and thus more harmony and greater agreement and union is established throughout the whole kingdom. Very important features, even in small matters, have been from time to time inaugurated by this Society. Everyone knows that churches are in a different state now from what they were when I was a boy, and I think it is owing to this Society that the appearance and arrangement of the churches, both external and internal, has been brought to the present degree of excellence. No doubt, as I said before, it is not an iron rule that is to be established by this Society or by the Church of which it is the handmaid; rather is it its business to see what is the current of religious feeling, and to encourage it into safe and decorous channels.

His Grace referred them to a book by Mr. Beresford Hope, in which he said that gentleman had fallen into an error of confusing High and Low Church.

They were all acquainted with that form of Ritualism which places the pulpit and reading-desk high above the heads of the congregation; well, they had outlived that development, which used to be a most disagreeable position for the clergyman. This was partly due to the Church Commissioners and partly to the Society, though such venerated men as Mr. Joshua Watson and Mr. Norris, of Hackney, thought it a right piece of Ritualism to elevate the place for prayer to the same height as that for preaching. He then referred still further back, to old Hammersmith Church and its arrangements, in the days of Archbishop Laud, and the heavy altar-rails placed by Archbishop Sheldon in the chapel at Lambeth, which appeared to have been built with a view of informing the laity that they must keep from the sacred place. These things were entirely different to that elegant arrangement which, under the sanction of modern architects, is supposed to represent the latest development of what ought to be æsthetic worship.

I mention these to show how things change—what is High Church in one age becomes Low Church in the next. This Society has a difficult task, which is to make the best of things as they are, not to force any iron rule, but to make the churches as good, as handsome, and as consistent with decorous Church worship as the feelings of successive generations would admit of. I believe that the present members of the Committee are earnestly endeavouring to elevate the taste and understanding of those who apply to them with plans, not so as to force one uniform system, but to give the best possible arrangement that the places admit of. I am sure you will agree with me that, whether my particular views as to the office of the Society are correct or not, we are all bound to support it to the best of our power. It is a very small matter to support it by presents at annual meetings such as this; but its real support is derived from persons who work week after week, attending the meetings, and entering into the details of the various cases brought before them, and to these gentlemen they were deeply indebted for the way in which they sacrificed their time and convenience in order to assist this handmaid of the Church in its great and useful work.

Before sitting down, the Chairman said that he had received letters of apology for not being present from the Bishops of Manchester, Peterborough, and Truro, and also from Sir W. Riddell and Mr. Dickenson.

In moving the adoption of the Report, the Right Hon. J. G. Hubbard, M.P., remarked that it might be supposed by some that after sixty years of its existence, this Society had completed the work for which it was founded, especially when they remembered that during the last thirty-five years £25,000,000 had been spent upon church building, and that nothing more was left to be done in the way of construction. But this country did not stand still; the population was daily increasing, and it was as much as the Church could do to provide the necessary means to meet this increase. Of course, it was a more important matter to provide men for the ministry than to build costly erections; but this was clear, that a church was indispensable as a centre around which the work of a district clung, and without which the Church's work would be marred. The Society did a good work in another way. It gave encouragement to those collecting money for a church by contributing itself towards the fund, and by this means a much larger sum was raised than the Society alone could contribute. Another useful character of the Society was that it gave advice and guidance; and one could not fail to be struck with the improvement that had taken place in modern church architecture which combined simplicity with beauty, thus elevating the minds of the worshippers. The Incorporated Church Building Society was not a Society created for to-day or for to-morrow, but it must be deemed a permanent Society; it would always have work on its hands to perform, and, if this were the case, he thought it was an organization that deserved the support of Churchmen at large.

Canon Farrar, by way of illustrating the importance of the work which was done by the Society, sketched the difficulties which he had to encounter in the restoration of St. Margaret's, Westminster. That church was one of the most ancient, and, in point of historical associations, one of the most famous in London; but it had been extraordinarily spoilt by the tastelessness of the eighteenth century. Sir Christopher Wren had erected in it a huge and hideous gallery, for the express purpose of being occupied by "persons of quality;" and he had put it over that part of the church which, as if for the purpose of showing contempt for the admonition of St. James, had been set apart for the poor. The result had been that light and air were shut out, and the poor would not go there; so that the space underneath was almost completely wasted. But he had found it an extremely difficult thing to raise money for putting the church into a better condition. He was not ashamed to beg for such a purpose, though he would much rather have dug; but he had written scores of letters to which he had not had the melancholy satisfaction of receiving even a civil refusal. He certainly felt very strongly and rather bitterly that the laity, who held it necessary to do so many good works by deputy, by delegation, by proxy, should not have considered themselves bound to relieve the clergy at least from this serving of tables and raising of funds. The work was not one that properly belonged to the ministry—it was secular work, and work from which the clergy ought to be saved. With regard to the general subject, he was sure they would all agree that there was no one single sign that marked the reawakening of the religious life amongst us more remarkably than the contrast there was between the churches of to-day and the churches of only twenty years ago. He was lately told by a clergyman that on going to a remote country church he found the reading-desk covered with a luxuriant growth of moss! There was a story of another clergyman who went to preach for a friend in a Wiltshire village, and who was asked by the incumbent's wife to deliver his sermon from the reading-desk, because the pulpit was occupied by a favourite duck that was brooding on a promising number of eggs. He had seen churches encumbered with great vulgar galleries, and with the poor thrust away in any holes and corners, while the squire's pew, almost insulting from its size and splendour, had perhaps a fireplace, so that the squire, if he found the sermon tedious, might get up and use the poker with expressive vehemence. It would be impossible for us to sympathize with David, when he refused to dwell in a house of cedar, while the ark of God remained under curtains, or with St. Chrysostom, when he spoke of the church as the Home of Angels, the Audience-chamber of God, and the Image of Heaven, if we surrounded ourselves with beautiful objects in our homes, and left the sanctuary in the state in which it so often was a few years ago. Of course it was quite possible to overdo the decoration of churches; and it was necessary that we should sometimes take heed of the eloquent warning of the late Bishop of Winchester—namely, that in unwinding the cerecloths of antiquity we should not permit ourselves to be contaminated by the dust which they contained. It was well that we should not forget the remark of the Dissenting minister in Scotland, who on being shown, to his great astonishment, a painted window in the chapel of a friend, exclaimed,—

> Per varios casus, per tot discrimina rerum,
> Tendimus in Latium!

And yet we should feel that in our condition of wealth and prosperity, our religious zeal and love of order could not be better expressed than by the condition of our churches. If days of storm and disaster were in store for us—if, as those who pretended to be political prophets said, clouds were rising out of the sea, which, though at present no larger than a man's hand, would soon blacken the whole sky—if those days came we could have no better source of strength than churches beautiful in themselves, free, for every one to worship in, as the air of heaven, or as the river which would make glad the city of God—and open all day long, from morning till night, for quiet meditation, and for private prayer. If with the help of this Society we should succeed in bringing about such a state of things, we might find, even in our day of national disaster, new sources of happiness and prosperity; for in the words of Milton:—

> So sinks the day-star in the ocean bed;
> And yet anon repairs his drooping head,
> And tricks his beams, and with new-spangled ore
> Flames in the forehead of the morning sky.

The motion having been agreed to, Earl Nelson moved the following resolution:—

"That having regard to the present great need of Church Extension, this Meeting, being deeply interested in the work which the Society has in hand, resolves to make a vigorous effort to gather contributions, both for the general funds of the Society, and for the Special Mission-Church Fund."

The noble Lord thought that parishes to which grants had been given ought to show some appreciation of their duty by contributing to the Society's funds. In fact, grants ought really to be only money invested and bearing good interest in the shape of annual contributions in proportion to the amount given. A circular to that effect, signed by the President, would, he thought, do good in that direction. It had been pretty clearly shown by former speakers the double work which the Society performed, in the first place, encouraging people to greater efforts, and also helping Diocesan Societies by giving them general rules and counsel. He was Treasurer of the Salisbury Diocesan Society, and he knew the difficulty of raising funds, and therefore he felt deeply upon the subject, but he could not help mentioning the tremendous fact that out of the very large number of parishes aided by the Society, only 285 had sent any collections during the past nine months, and many of these had not received grants. He was especially pleased to hear that the Society was giving adequate grants to churches where chairs were used and not benches, and that it had seen the necessity of Mission Chapels. Wherever a parish was to be formed, the very first thing to do was to have a Mission Chapel which might always be turned into a schoolroom. And he had always thought that there was a danger of building too many churches, and one good church, with a certain number of Mission Chapels, would more economically do the work of the Church. Now they heard a good deal about the lack of clergy. It would be a good thing to start an order of lay evangelists to assist the clergy in Mission Chapels. There were a great number of people who never would go to church, but yet might be persuaded to go to a small modest Mission Chapel. He trusted that subscriptions would be forthcoming to the Mission Church Fund, which was capable of doing great good.

Canon Miller seconded the motion, and endorsed the remarks of Lord Nelson as to Mission Rooms. In many districts the only way to establish a church was by first getting together a congregation in a mission hall, and it would be in proportion to the success of the living agencies of the church that there would be a necessity for a permanent building. In Birmingham, he was happy to say that the churches were placed where they were wanted, and around the churches were to be found all the agencies which combined to make the parochial system what it was.

Mr. Street entirely concurred in what had been said with respect to the importance of Mission Chapels, and pointed out a further advantage—namely, that they would enable the permanent church to be postponed till means could be found for building it on a proper scale. At the same time he could not admit, as had been suggested, that the poor would not enter handsome churches. They would do so if only they were free and open. The reason why the Bethnal Green churches had proved a failure was because they were full of pews. The Society was doing a good work not only in promoting the proper arrangement of churches at Home, in the Colonies, and in the United States—in fact, all over the world—but in encouraging the conservative restoration of ancient buildings. Unquestionably there had been a wonderful change in the public mind. A few years ago it would have been difficult to talk to any committee about pulling down galleries or pews, or making a decent chancel arrangement, without meeting with considerable opposition—whereas now every one was as anxious as the architect could be, that everything should be done in a decent and orderly fashion. In the very first number of the *Ecclesiologist* there was an emphatic condemnation of a new church at Cambridge, which still afforded proof of the righteousness of the criticism. Nevertheless a number of Dons thought it right to issue a protest against the paper. Many of them were still living, but he ventured to say that they would not take such a step now. The school of Laud did better things than the most reverend prelate had pointed out. For instance, he had lately been in a church where there was a high chancel screen erected by the great Earl of Strafford. As to the two pulpits, the real reason why they were put on a level was, he supposed, that both prayers and sermons used at that time to be preached. As far as he could see there was very little praying in the business.

The resolution having been agreed to, a vote of thanks to the Most Reverend Chairman, proposed by Sir Walter James, concluded the Meeting.

Early History of the Incorporated Church Building Society.

WE propose to lay before our readers some account of the movement which resulted in the formation of the Society, which, since its incorporation by Act 9th Geo. IV. cap. 42, A.D. 1828, has been known as the Incorporated Church Building Society. There are, in the custody of the Secretary of the Society, the books containing the minutes of all the meetings held from the very commencement, and by the permission of the Committee, we shall make great use of these books, and quote largely from them in the course of this sketch.

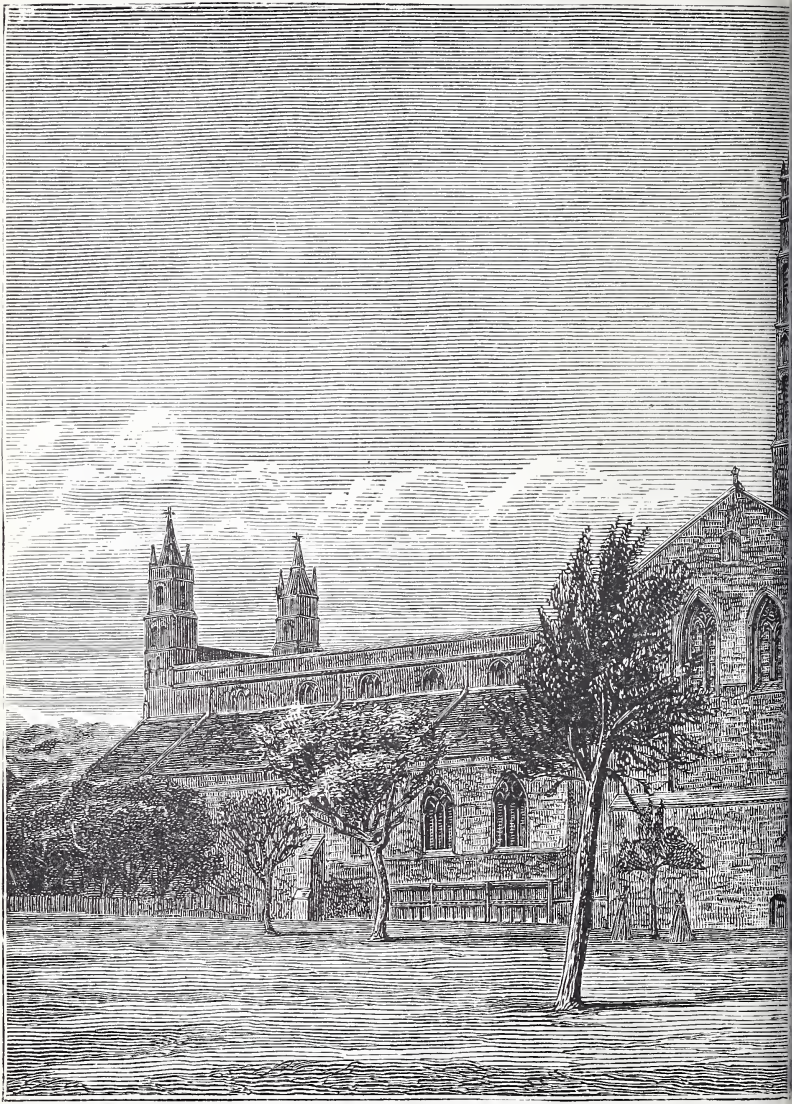
The first Meeting, of which any record exists, was held at the City of London Tavern on Friday, 23rd May, 1817, at one o'clock, pursuant to the following notice:—

20 Lincoln's Inn Fields
17th May 1817.

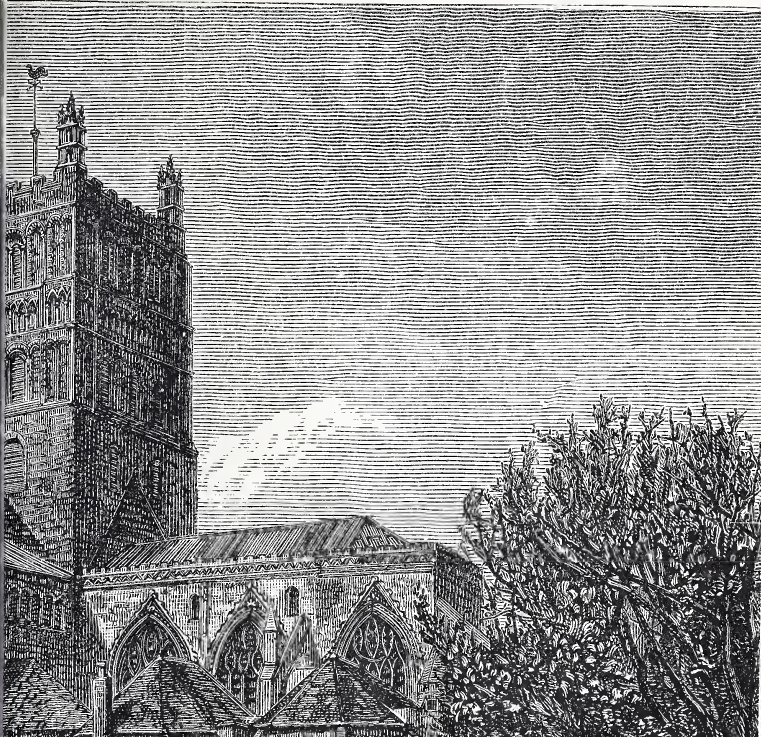
Sir,—I am desired by the gentlemen who prepared the Memorial to the Earl of Liverpool in 1815 for obtaining additional places of public Worship for Members of the established Religion to request your attendance at the City of London Tavern on Friday the 23rd Inst. at one o'clock precisely to meet the other gentlemen who signed the Memorial in order to receive the Report of the Proceedings had thereon & also to consider wh$\overline{\text{er}}$ any Plan can be adopted which wo^{d} tend to promote the Object of that Memorial.

I have the honor to be &c.

GEO. BRAMWELL.



View of the Exterior



ry Abbey Church. *See page* 139.

It will perhaps be interesting to print this Memorial at length, and also the names of those who signed it, omitting, for want of space, the addresses which are attached to their names.

To the Earl of Liverpool, &c., &c., &c.

May it please your Lordship,

We whose Names are hereunto subscribed beg permission to state to your Lordship our extreme Alarm at the Danger to which the Constitution of this Country both in Church and State is exposed from the want of places of public Worship particularly for persons of the middle and lower classes in many parts of the united kingdom and especially in the Metropolis and its Neighbourhood.

We believe it will be admitted by all reflecting Men that no Nation can prosper unless its morals be preserved and that this can only be effected by religious Principles.

We acknowledge with gratitude that by the laudable exertions of many both of the Clergy and Laity a noble effort has been made to instil such Principles into the rising generation by erecting National Schools throughout the Country but we submit to your Lordship that the benefit of those Schools must in a great measure be lost and the Object of them remain unobtained if places for public Worship be not provided for the Children therein educated both during the period of their instruction and after they shall have quitted the schools.

That places sufficient to answer the end proposed do not exist either in the great Parishes which surround the City of London or in many other populous Cities and Towns of this kingdom is notorious. We believe we are correct when we state that in Fifty Parishes in or near the Capital there are more than a million of inhabitants and that all the places of public Worship in those Parishes belonging to the Establishment are not capable of containing One Tenth Part of that multitude and even those places are chiefly calculated for the higher Classes of Society.

To cure this dreadful Evil by providing Churches or Chapels adequate to the Wants of the Inhabitants is beyond the Power of private or parochial Contributions. Parliament alone can do it and we conceive it to be One of its chief Duties to provide places of Worship for the Members of the established Religion.

We have therefore presumed to call your Lordship's attention to the Subject and anxiously hope that you will be pleased to give it your most serious Consideration.

With Sentiments of the
highest Respect
We have the honor to
subscribe ourselves
Your Lordship's most obed^{t}
& most humble Servants

James Allen Parke
John Bowdler
Charles Hampden Turner
William Davis
Kenyon
Nathl. Conant
Amherst
Henry Hoare
Charles York M.P.
John Round M.P.
G. W. Marriott
Wm. Wix
Leonard Currie
D. P. Watts
Joshua Watson
Geo. Aust
H. Charrington
Quarles Harris
F. Burton
Winchilsea
Chr. Richardson
F. Gosling
James Langham
John Richardson
George Winn
J. Latham
J. Planta
James Cumming
Wm. Loraine Rogers
John Sargent
John Anstey
Harry Calvert *Adjt. Genl.*
John King
Lancelot Shadwell
H. Hodgson
J. H. Smith
John Larpent
Geo. Bramwell
N. Charrington
Joseph Berens
Henry Hobhouse
Robt. Henry Blosset *Sergt. at Law*
Thomas Palmer
John Alexander
Teignmouth
Benjn. Harrison
Jesse Russell
Beeston Long
Charles Grant
T. Reid
Joseph Cotton
William Astell
Geo. Smith
A. Allan
John Jackson
William Sikes
Robt. Wigram
Thos. Babington M.P.
J. Powell
Charles Edmonstone
J. J. S. Wilkinson
Willm. Frere *Sergt. at Law*
Radstock
Robert Harry Inglis
Matthew Harrison
William Roberts
Robt. R. Daniell
Robert Farquhar
Wm. Rashleigh
Edwd. Taylor
John Toke
George Gipps
Edward Hawke Locker
Wm. Curtis
Geo. Grote
Stephen Thornton
Hugh Hammersley
James Bush
John Whitmore
Robt. Baker
Grosvenor
Edwd. Boodle
Thomas Edwd. Dicey
E. Hawkins
M. Lambard
Wm. Hammond
John Plumtree
Thomas Bowdler
Wm. Cotton
S. Bosanquet
Robert Campbell *Lieut. Col.*
Wm. Taylor *Rear Adml.*
Jas. Shaw
Wm. Wilberforce M.P.
Henry Legge
J. T. Duckworth *Bart and G.C.B.*
Thos. Bidwell
Arthur Kaye Legge *Vice Adml. K.C.B.*
J. Herbert Browne
William Mellish
N. Kindersley
William Blizard *Knt.*
William Kay *Knt.*
T. D. Acland *Bart.*
Charles Bosanquet
W. Pepperell
Charles Hoare
Samuel Turner
W. M. Raikes
Robt. Williams
S. P. Cockerell
Thos. Dyke
George Munro
Chas. Thos. Hudson *Bart.*
Edward Parry
Robert Wigram M.P.

It is worthy of especial notice that this Memorial was signed by *laymen* only. It was framed by Mr. Bowdler, who was afterwards often spoken of as the "father of the Society;" and of the other names which appear, many, such as Joshua

Watson, Joseph and William Cotton, G. Gipps, Lord Kenyon, Sir Thomas Acland, &c., are well known to have been active supporters of the Church at a time when comparatively few took any interest at all in Church matters; while all, either from their rank in society, their weight as members of parliament, or as leading characters in the City of London, and their known attachment to the constitution, were likely to fix the attention of his Lordship.

At the Meeting held on May 23rd, 1817, above referred to, Mr. Bowdler explained how and with whom the Memorial had originated. This information is not entered on the minutes of that Meeting, but it may be gathered from some passages in the *Memoir of J. Bowdler, Esq.*, written by his son, the Rev. Thos. Bowdler (afterwards Secretary of the Incorporated Church Building Society), and privately printed for the many friends who held the memory of Mr. J. Bowdler in great regard and respect.

Mr. John Bowdler was a country gentleman of small, and latterly, much restricted means. He lived at Hayes, in Kent, and afterwards at Eltham, in the same county, and was a man continually engaged upon some philanthropic and Christian object. But that one which he pursued with most assiduity was the providing of accommodation to enable the lower orders to attend Divine Worship. To the want of this he had been accustomed to attribute in a great degree the increase of error and dissent; and as he left it to others to build churches for the higher orders, so he was ready at all times, according to his means, and even beyond them, to support any well-directed design for enabling the poor to worship the God of their fathers, according to the ritual of the Church of England. With this view he joined with three of his friends, the Hon. Mr. Justice Park, Mr. C. H. Turner, and Mr. W. Davis, in presenting a long letter to the Bishop of London upon the subject. This letter was addressed to his Lordship on the 8th of May, 1814. Nothing further appears to have taken place until the presentation of the Memorial to the Earl of Liverpool, which was done privately by Mr. Bramwell, who left it, under a sealed cover, with Mr. Brookesbank, his Lordship's private Secretary, at his house, Whitehall, on the 26th January, 1816.

His Majesty's government, under the heavy task of the burthens occasioned by the late war, and the general cry for a remission of taxation, felt themselves compelled to postpone an application to parliament, and no consequences seemed likely to arise from the Memorial to satisfy the wishes of those with whom it originated.

In the spring of 1817, however, Mr. Bowdler was roused by a letter from his friend and coadjutor, Mr. Davis, whose zeal was never damped by untoward or unpropitious circumstances. He proposes that they should summon a Meeting of the Subscribers to the Memorial, and adds:—

> "If such a man as Mr. Cotton was called to the chair . . . . I think it would not only give *respectable countenance*, but secure in the outset most liberal subscriptions; for where are we to look for much money but among the opulent and patriotic merchants of London? and where are they to be found but in his society and his connexion? . . . .
>
> "You see, my dear sir, we can do nothing without you; let us set this glorious cause afloat; if we begin but with 100*l.* it must accumulate, and it will be next to impossible to misapply it. Under the blessing of Providence we shall then be as near perfection as human affairs can be expected to arrive at; the Society for Promoting Christian Knowledge securing the doctrine and discipline of the Church, by printing and spreading the Scriptures and Liturgy; the National Society bringing up the children in the nurture and admonition of the Lord; and the Society we now project, affording places where the former can be read, and where the latter can be *freely received.*"

A little spark often kindles a great fire, and the zeal of one or two individuals awakens thousands. This letter may be said to have been the immediate occasion of the Society which had been for some time contemplated. The result was the Meeting of the 23rd of May, 1817, at which Mr. Joseph Cotton was placed in the chair. After much discussion a Committee was appointed to prepare such resolutions as they might deem proper to be submitted to another Meeting; and the Subscribers being again called together on the 7th of June, it was agreed to form a Society for promoting public worship, by giving assistance towards providing additional church-room, more especially for the lower orders.

A deputation was also appointed to wait upon Lord Liverpool, with the resolutions agreed to at this Meeting, with authority, if they should find his Lordship not unfavourable to their views, to communicate on the subject with such other high characters in Church and State as they should judge proper. The answer of Lord Liverpool expressed not only his willingness to countenance the Society, provided it should receive the sanction of the heads of the Church, but his opinion, that if properly constituted, it would further the views of the government upon this subject, and prepare the way for the measures which they had at heart, but had been compelled to defer until the situation of the country would allow of their being carried into effect.

By his Lordship's recommendation the deputation applied to the Archbishop of Canterbury and the Bishop of London, each of whom expressed strongly his readiness to concur in the proposed Society; the former adding his opinion that without something being effected on this important subject much of what was doing by the National Society would produce harm instead of good.

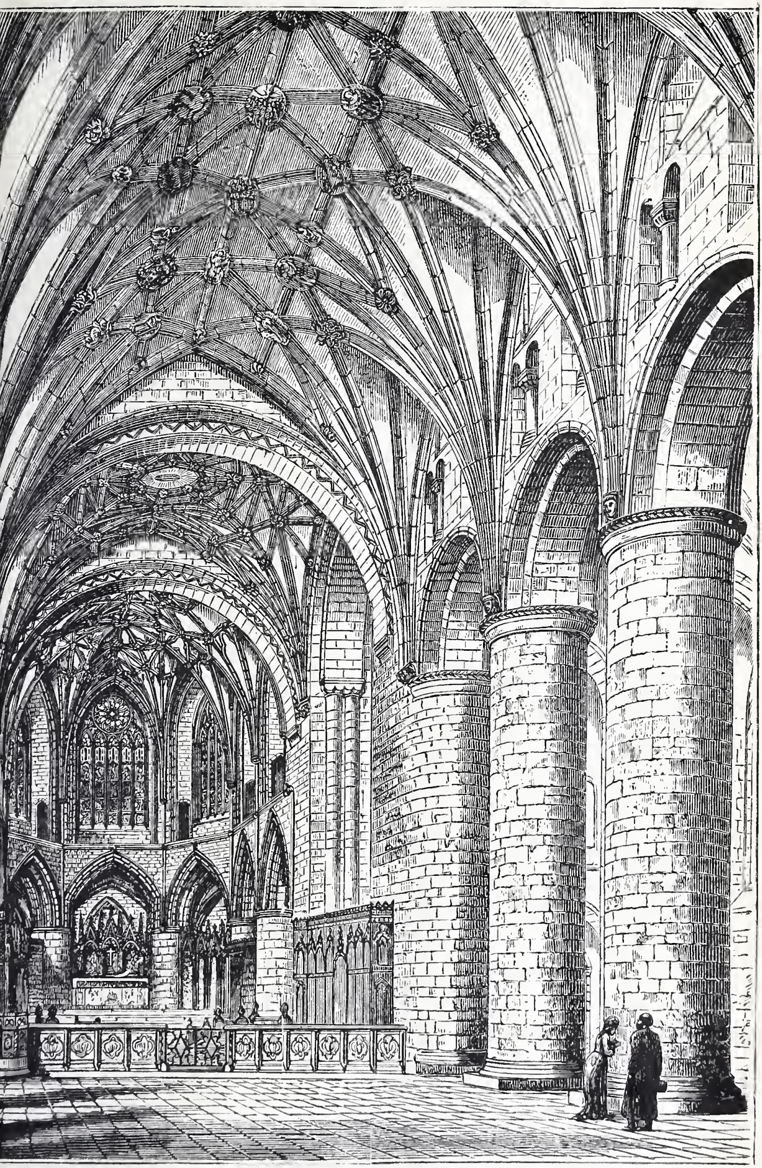
The undertaking now went forward with rapid progress. The next few months were spent in obtaining promises of contributions, and in consequence of an application made by Mr. Bowdler to Sir Harry Calvert, G.C.K.B., the Duke of York accepted with much readiness the office of patron of the Society; and the Archbishop of Canterbury (Charles Manners Sutton) consented to become the President.

(To be continued.)

Tewkesbury Abbey Church.

IN support of the appeal for funds for the restoration of Tewkesbury Abbey Church, descriptions of its architecture have been published, and engravings of it inserted in the pictorial papers, which are calling attention to a church which has hitherto been little known, but which we have, ever since we knew it, considered to be for its architecture and for its monuments, one of the most interesting churches in the kingdom. We are able to give an exterior and an interior view of it; and we add a few notes of its history, and point out some of its features of special interest.

A Priory is said to have existed on this spot so early as the year A.D. 715, being then a dependency of the Abbey of Cranbourne. In 1084, Geraldus, the Abbot of Cranbourne, determined to rebuild the Priory on a grander scale, and to take up his residence here. Shortly after the Manor of Tewkesbury was granted by William Rufus to Robert Fitzhamon. The Norman nobles generally were great patrons of the religious orders, some of the grandest of our ancient monasteries were founded by them; they were also great patrons of architecture, and filled the land with cathedrals and churches in the improved style of architecture which they introduced from Normandy, and on a scale of grandeur hitherto unknown in England. The design of Abbot Gerald was aided by the munificence of Fitzhamon; the Abbey was habitable by the year 1102, and the church was consecrated in 1123; a considerable portion of this church still remains, the subsequent additions have not materially altered the general plan and outline, so that it still retains, to an unusual degree, the general aspect of a grand Early Norman church. In the thirteenth century two chapels of fine Early English design were added on the east side of the two transepts, one of these on the north side still remains. The next great era in the architectural history of the church is the middle of the fourteenth century, and was probably due, in great measure, to the munificence of the family of De Spenser, Earl of Gloucester, whose residence, Howth Castle, was in the neighbourhood. The work of this date consisted of the rebuilding of the choir arcade upon the old plain massive Norman piers, it was carried out eastward in a polygonal apse, with the addition of a series of chapels round the apse on the *chevet* plan, common in France, but almost unknown in England, and clearly to be attributed here to some special foreign influence. The contrast between the massive severe Norman and the florid Decorated work, with its elaborately groined ceilings, is very striking, not to say a little incongruous. The subsequent changes in the general appearance of the church are due to the addition, in 1660, of the turrets and battlement to the tower (which originally was furnished with a



Interior of Tewkesbury Abbey Church.

timber spire), and the replacing, in 1720, of the original high-pitched roofs of the nave and transepts by the present low-pitched roofs and parapet wall.

The western façade is of unique and very striking design. A writer in the *Builder* thus describes it:—

"Going down to the west end, and turning to look at it, we come upon quite a *coup de théâtre*. Nothing on the flank of the building suggests the existence externally of any feature so striking and unusual as what we see here, the effect of which must take by surprise even those who know from engravings what is the nature of the design. The whole centre of the front is filled up by an immense deeply-recessed arch, the jambs formed by six great shafts carrying an arch of six corresponding orders, six arches recessed one within another, with a slight moulding on the outer face, and a big 'roll' on the angle of each; the soffits plain. In all ancient English architecture there is perhaps hardly an incident more striking, more distinctly deserving to be called a stroke of genius, than this west front, the leading motive of which immediately recalls Peterborough; and though of course not on quite so large a scale, it has the advantage of being in finer preservation, not to say of a bolder and grander treatment in detail. The state of preservation of this part of the work, obviously untouched, is wonderful; the lines of the shafts and arches are for the most part as straight and clean, the thinly-shadowed joints as regular and even as if it had stood but for fifty years; and the tones of the slightly lichened stone would be delightful to a painter, and not less so the continually varying play of light and shadow in the deeply recessed arch, as the sun-light comes and goes, and the shadows shift their position. What was the original filling in of the arch is not very apparent; the original Norman wall within it has been laid bare by the removal of some of the late masonry at one side of the west door; probably it was a plain wall with Norman windows in it. There seems no reason for supposing any special motive in the building of the great arch other than a pure desire for a grand effect. The centre is now filled, as we mentioned, by a large very late window and door, which look very trumpery amid their surroundings, but cannot spoil the effect of the whole. The finish of the front is unusual and remarkable; an examination of the sub-structure internally shows plainly that towers were intended, but they have never been carried out, and the front, ornamented with arcades on the portion adjoining the haunches of the great arch, finishes with the two turrets of most peculiar and unusual design, which serve to complete the unique character of this front. They terminate in a circular centre turret, with a stone conical top, and four smaller conical pinnacles at the angles."

The interior, viewed from the west end, presents to view a nave and aisles of eight bays, with the usual plain cylindrical Norman pillars, but of unusual height, and the effect of height is increased by the fact that the triforium is not marked by horizontal strings, but simply pierced by small couples of openings. The wall was originally finished with a clerestory of small round-headed lights, and the nave was no doubt covered with a flat wooden ceiling. The fourteenth century restorers, however, replaced the flat ceiling with a groined arched roof, and pierced a new series of clerestory windows. This groined ceiling is extended to the bay formed by the tower.

The general aspect of the choir forms a remarkable contrast to that of the nave. The short massive Norman columns which marked the two bays and hexagonal apse are retained; but upon them are erected tall deeply-recessed Decorated arches, surmounted by lofty and elaborately traceried windows, and a richly groined ceiling. The effect of the view of the choir is wonderfully heightened by the series of Memorial Chapels of the fifteenth century, of varied design and elaborate detail, which occupy the spaces between the choir piers.

Passing behind the apse we come to the series of chapels which form the *chevet*, of rich Decorated architecture, with monumental niches, ancient coffin stones, recumbent effigies of abbots and nobles, which we have not space to describe, but which taken together with the chapels between the choir piers, with their monuments, form, perhaps, the most interesting series of monuments possessed by any church in England, excepting only Westminster Abbey.

We conclude with the final paragraph of the writer already quoted:—

"Visitors to Tewkesbury Abbey should not omit, while paying attention to the numerous details of interest in the building, to notice its effect from one or two points of view at a little distance. The church stands on about the highest ground of the town; the highest as seen from the west, though at no great elevation, the land in and about the town presenting only gradual and gentle undulations of contour. The view of the Abbey from the south-east, from a lane running through the meadows, 200 or 300 yards from the church, is a striking one; and, looking at the building from this point, it is almost difficult to believe that we are in England, so curious and (in this country) unique, so essentially foreign, is the appearance of the apsidal east end, with its numerous clustering chapels and their rough irregular pyramids of red-tiled roofing. Another good view is from the bridge over the stream, nearly due west of the church, where the combined grouping of the western turrets and central tower, rising above the farm-buildings which shut out the lower portion, is very effective. Seen as we saw it at the close of a showery day, the west front and turrets in strong light from the setting sun, relieved against an inky cloud in the rear, with a foreground of green meadows, partially flooded with water, that reflected the towers, it made a picture such as Girtin would have delighted in."

Architecture and Religious Art in the Exhibitions.

THAT which strikes us most of all, in looking through the Exhibitions for religious subjects, is how few there are of them. Then we observe that in the choice of religious subjects the artists generally avoid the great subjects of the Gospel history, and take up the secondary subjects. And lastly we are bound to say that we find these treated rather as occasions for the display of artistic skill than with a view to the exhibition of the religious meaning of the subjects.

The Grosvenor Gallery offers us the most important and interesting of the religious pictures of the year in Mr. Bruce

Jones's "The Days of Creation." It consists of a series of six subjects, arranged side by side in the panels of a very handsome and specially designed frame. In each panel the principal figure is an angel holding a transparent globe, within which is seen an emblematic representation of the creation of the day. This principal figure is attended by those which have preceded it in the earlier days, so that the first panel has a single figure, in the second panel the first figure is introduced in the background, and so on with the rest, so that the principal figure in the sixth panel has all the previous five grouped about it. There is a very unusual amount of poetic thought in the designs, with skilful grouping, fine drawing, exquisitely pleasing colouring; and it is altogether a picture of unusual importance, and of a very high order of merit. It will be seen, however, from this description that the idea of the picture is rather symbolical than religious.

Mr. Stanhope's "Temptation" follows the early mediæval presentation of the subject. A serpent with a human head, coiled round the tree of knowledge in the middle of the picture, whispers in the ear of Eve. The artistic skill and the charm of colour recommend the picture, but the Eve is of the peculiar and not very noble type which the artists of this school have repeated till we have grown tired of it.

In the Academy Exhibition the only picture which attempts one of the great Gospel subjects is Mr. E. Barclay's "Annunciation to the Shepherds" (No. 538), which suggests a group of eighteenth century French peasants frightened by a flash of lightning, rather than the shepherds of Bethlehem listening to the angelic message.

Miss Thorneycroft's "Parable of the Great Supper" is in a nobler strain of thought, representing groups of the poor, and maimed, and halt, and blind, brought up the palace stairs by the white-robed servants, and received in the banquetting-room by the gracious Lord of the Feast.

The "Lazarus" of M. Rivière (No. 589), represents a young man lying on the pavement, at the entrance to an Eastern house, surrounded by two or three dogs; it is no doubt a very meritorious piece of painting, but it does not tell the story of the parable. We have the same kind of criticism to make upon the "Pharisee and Publican" of Mr. Bridgeman (No. 391). At the first glance we took it for a scene from the East of to-day, whose meaning was not very obvious. When told by the Catalogue what it was intended to represent, we could see nothing like the Temple of Herod in the architectural scene, or like the Publican and Pharisee of the parable in the two figures posed in it.

No. 1363, "David playing before Saul," by Mr. D. W. Wynfield, and the "Story of Ruth" (Nos. 574, 576), must be included among the religious pictures. Mr. Watts's picture of the "Dove which returned no more to the Ark" (No. 566), is a picture of great merit, but can we call a representation of a dead tree, round which dead ivy still clings, with a dove sitting in the fork of its branch, a religious picture? while No. 100, in spite of its title, "The Fall of Man," is nothing but a study from animal life.

In the Architectural Room at Burlington House one of the most striking churches exhibited is that of St. Margaret, Ilkley (No. 1072), by Mr. R. Norman Shaw—remarkable first for its being in conventional Perpendicular style, and next for the boldness and success of its design. Not that we think there is really much artistic merit in the low clerestory, with its range of square-headed windows, or that we are quite satisfied with the great height of blank wall space under the east and north transept windows.

The church which next attracts our attention is that of the Holy Angels, at Hoar Cross, near Burton-on-Trent, by Messrs. Bodley and Garner, of which No. 1078 is an Interior of the Nave looking east, and Nos. 1089 and 1097 of the Chancel. The nave seems to be of fine proportions, simple in details; while the chancel is very ornate, with decorative carving and sculpture, and a reredos of tabernacle work. The whole design seems to be entirely a reproduction of mediæval characteristics, and will doubtless be a very successful imitation of a fourteenth century church. We are glad to see that the paving of the sanctuary is of black and white marble chequers, instead of the encaustic tiles, which have been used *ad nauseam*.

Mr. Emerson gives us a bold originality of design in his St. Mary's Church, Brighton (No. 1175). Let us first say that the drawing itself is a very beautiful example of architectural drawing, and deserves notice for its own merits. The design is a plain brick church of the thirteenth century in its general character and feeling; but the pillars are plain round columns, with capitals of Corinthian character. We shall be curious to see its effect when executed.

We take leave to say of Mr. Street's design (No. 1109) for St. Mary's Church, Southampton, that it seems to us very open to criticism; for example, in the tower the buttresses stop below the bell-chamber, which has windows so ample as to make this stage look thin, while it is surmounted by a heavy stone broach-spire. We will take for granted that as a question of engineering the tower is safe enough, but as a question of art it does not look so, and the effect is unsatisfactory. The low addition to the east end of the church also seems in questionable taste—what is it for?

Mr. Pearson's Church of St. Michael and All Angels, Croydon (No. 1116), and Messrs. Daukes and Clarke's Church at Beckenham (No. 1172), are specially worth examination.

There are several studies for internal coloured decoration and furniture, which are specially interesting as experiments in a direction in which at present we are only feeling our way. For example, Mr. Campbell's design for the decoration of the west wall of St. Thomas's Church, Upper Clapton, which represents the wall divided vertically in three stages, the lower stage plainly arcaded, the next stage with rich conventional ornament, and above that a series of historical pictures divided into panels.

Mr. Burges gives us a study (No. 1146) for a reredos of marble, whose arched and gabled panels are filled with Scriptural subjects in mosaic. In furniture we may notice Mr. Burges's Bishop's throne for Cork Cathedral, and call attention to the system of coloured decoration of the whole chancel, which is indicated in the background; and we may also notice Mr. Seddon's design for an elaborate Rood Screen at Ingham, Norfolk (No. 1156). We very much doubt whether Mr. Seddon's design for the decoration of Lambeth Chapel (No. 1166) would prove satisfactory.

A Sketch of the History of Sacred Music from the Earliest Age.

(*Continued from page* 71.)

THERE is very little evidence upon the question whether the ancient Hebrews had any other stringed instruments besides those treated of in the last two chapters. The chief reason for supposing that they had is that in Ps. cl., after the mention of the nebel and kinnōr, we find in ver. 4 the word minnim, the meaning of which appears to be *strings.* Some Hebraists think the word occurs also in Ps. xlv. 8; but this seems to me improbable. It does not occur elsewhere. Mahalath, in the titles of Ps. liii. and lxxxviii., is interpreted by Gesenius to mean a sort of stringed instrument. The word Nagīnōth, in the titles of Ps. iv., vi. and others, seems to mean stringed instruments in general. The word sabbĕka, in Daniel iii. 5, 10, 15, mistranslated "sackbut," seems to denote a small triangular harp.

Next to stringed instruments, the "organ" (sugāb) claims to be noticed. Not that it held any important place in the Temple service, but because of its great antiquity, and because it has developed, in these latter days, into "the king of instruments." To prevent misconceptions, it will be well to define what an "organ" is, according to the genesis of music. The word in Greek, as is well known, means an instrument or tool. It is used in the Septuagint translation of Ps. cxxxvii. for the stringed instrument kinnōr. But the consent of some fifteen centuries has restricted its musical use to a class of wind instruments in which each note has a separate source of sound. Provided this condition is fulfilled, the instrument is a pure descendant of the original sugāb, whether the sound be produced from pipes or reeds, and whether the instrument be furnished with bellows and keys, or not. This being premised, we recur to the text in Gen. iv. 21. Jubal is there said to have been "the father of all such as handle the harp (lyre) and organ." Some persons have doubted whether this means that Jubal himself invented these instruments.

This is a question which can only be answered from analogy. We are told, in the preceding verse, that his brother Jabal "was the father of all such as dwell in tents, and have cattle." I suppose that no one will dispute the interpretation that Jabal himself lived in tents, and owned cattle; and by analogy we are led to the supposition that Jubal invented some simple stringed instrument and the primitive "organ." It would be difficult, I think, to produce any good reason to the contrary.

There are only three other passages in the Bible where the word sugāb occurs, namely Job xxi. 12; xxx. 31.; and Ps. cl. 4. The last of these passages claims the instrument for the service of God. One of the instruments mentioned in Dan. iii. is supposed to have belonged to the same class, though the Chaldee word (translated "flute" in our version) is quite different. It seems to come from the same root as the Greek syrinx, which represents it in the Septuagint.

A mutilated terra-cotta figure, found at Tarsus in Cilicia, a woodcut of which may be seen in Mr. Engel's "Music of the most Ancient Nations," p. 298, affords some indication of the advance instruments of the organ kind had made in the East, at least 200 B.C. Mr. Engel calls it a bagpipe; but it seems to me rather a portable organ; for there are six pipes visible, and it does not appear from the cut that any one of them sounded more than one note. It has a sort of wind-chest; but as the left arm of the figure is wanting, we cannot tell how the instrument was played.

Of all wind instruments, those of the trumpet kind have the most conspicuous part in the Holy Scripture. Indeed we may say that they have been hononred above all others. For the supernatural sound which was heard at Mount Sinai, heralding the proclamation of the Ten Commandments, is described as that of a trumpet or horn (shofar); and subsequently, as we read in Num. x., Moses was commanded to have two trumpets of silver made, with which the priests were to give signals for the journeyings of the Israelites. The same chapter also directs on what occasions these instruments should be used in the land of promise. The Hebrew word appropriated to these instruments is not shofar, but hhatsōtsĕrah, which seems to have been formed in imitation of the sound. They were, no doubt, straight, like the Roman tuba. Our authorized version confounds the two instruments, translating them both "trumpet;" except that, when the two are mentioned in connexion, shofar is translated "cornet," and this rendering is inserted in the margin of a few other places. The Prayer-book version of the 98th Psalm travesties shofar by "shawm," which was an instrument similar to a hautboy. The Hebrew instrument in question was originally made of the horn of some animal: but the expression "ram's horns," in our version of Josh. vi. 5, 6, 8, seems to be a mistranslation. The instruments were, probably, horns of some animal; but it is not stated what. Those of the ox, or buffalo, would be likely to be used at least as often as those of the ram. The Hebrew yobel, which is translated "ram" in Josh. vi., and no where else, seems to mean a particular mode of blowing the shofar.[1] It gave its name to the year of Jubilee. The chief thing to be remarked besides, respecting these two instruments, is that the shofar was the instrument commonly used in war, as well as upon other occasions. The hhatsōtserah was an instrument for ceremonial use. It is never mentioned except in connexion with the priests, or on occasions when they may have been present. Hos. v. 8, is to be interpreted according to Num. x. 9.

There is little to be said about the other instruments used by the Israelites. They had probably both reed instruments and flutes of some kind, which are signified by the words hhatīl, 1 Sam. x. 5, &c., and nehīlōth, Ps. v., title: but I have not been able to form an opinion as to the precise meaning of these words.

Instruments of percussion were much used by the Israelites, as by other ancient nations. Of these the most important, perhaps, were cymbals, which probably did not differ much from those used now. It appears from Ps. cl. 5, that there were two kinds of them. The timbrel or tabret (tōf) was a tambourine.

Before dismissing the subject of Sacred Music under the Old Testament, it may be well to caution readers against an error into which we, of the nineteenth century from the Incarnation, are in danger of falling. The instrumental music of the Hebrews was, no doubt, very rude in comparison with ours, and their ideas of harmony must have been very limited. But to infer from this that their vocal music was very inferior to ours, would be illogical and unjust. The human vocal organs belong to the things which were seen to be "very good," when they first began to exist; and there is no reason to suppose that they have been much improved since. They may have developed in some respects; for the flexibility of voice displayed by professional singers is of course a result of training; and natural analogies would justify us in supposing that the extremes of high and low voices, both among men and women, were less common in early ages than they are now. But these considerations do not affect the question whether the ancient Hebrew vocal music was not likely to be as good as unisonous music can be. No one, I suppose, will maintain that modern sacred poetry is superior to that of the Old Testament. Why then should we imagine that modern chants and hymn-tunes, setting aside their harmonies, are better than the original chants of the Psalms?

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[1] Compare the Hebrew of Josh. vi. 5 and Exod. xix. 13.

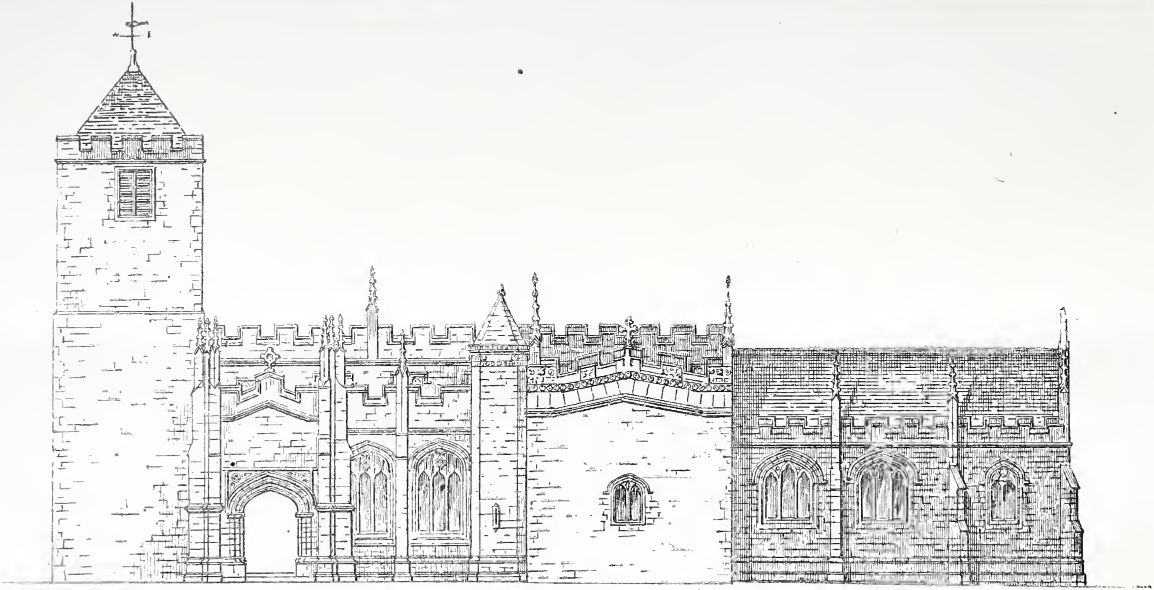
S. S. GREATHEED.

(*To be continued.*)

St. Cybi, Holyhead.

HOLY ISLAND, of which Holyhead is a promontory, is a small tract of land separated from the mainland of Anglesey by a narrow strait, fordable in some places at low water. It is said to derive its name from its having been the residence of one of the numerous Welsh saints of the fourth century, called Cybi, who, according to Cressy's Church History, after travelling in Gaul and distinguishing himself in the refutation of the Arian heresy, spent the close of his life here, and died about the end of the century.

Holyhead derives the latter half of its Welsh name of Caer Cybi from this saint, and the former half from the fortification which crowns the "head." Within this fortification, which



St. Cybi, Holyhead.

appears to be of Roman work, the church of Holyhead, dedicated to St. Cybi, is placed, and its outer walls still form the boundary of the churchyard. These walls enclose an area in the form of a parallelogram 220 ft. long, and 130 ft. broad. On one side, this area is open to the harbour, having only a parapet along the edge of the precipitous cliffs; but on the other three sides it is defended by strong walls of masonry, six feet in thickness and seventeen feet high. At the angles were circular bastion towers, a small portion only of one of them is now remaining. The walls are still in good preservation, and are perforated with two rows of circular openings about four inches in diameter, the insides of which are smoothly plastered and in every respect resemble those which form so remarkable a feature in the walls of *Segontium* adjacent to Carnarvon. The cement mixed with coarse pebbles is extremely hard, and in every other respect the work displays strong characteristics of Roman origin.

Of the original church of St. Cybi no trace remains. The foundation of the mediæval church is by some attributed to Maelgwyn Gwynnedd, who is said to have endowed it with lands, and to have made it a collegiate church, with a Provost and twelve Prebendaries, sometimes styled the Rector and Brethren; others say that the collegiate establishment was founded by Hwva ab Cynddelw, lord of Llys Llivon, in the reign of Owain Gwynedd, who ascended the throne of North Wales A.D. 1137. It continued to flourish till the Dissolution, when its revenues were seized by the Crown, and so continued till James I. granted them to Francis Morris, from whom they passed through several hands into those of Rice Wynne, who, in 1640, gave them to Jesus College, Oxford.

The church is a spacious cruciform structure, principally of Decorated style, consisting of a nave and aisles, chancel and north and south transepts, with a very curious and ancient south porch. There was originally a central tower; that which now stands at the west end, with a low pyramidal roof, is of comparatively modern date. The columns which supported the central tower, with highly enriched capitals, and the springs of the arches, still remain. The arcade which separates the nave from its south side are more lofty than those on the north. The nave and transepts are of good design. The unusually long chancel is of later date than the body of the church, and of inferior style. The exterior of the south transept and the porch are curiously ornamented with rude sculpture representing boars, dragons, bears, and other animals, and on one of the walls is the inscription—*Sancte Kubi, ora pro nobis.*

This interesting church is in urgent need of repair. Sir Gilbert Scott proposes to enlarge it by throwing out chancel aisles, to throw two arches across the transept, and to raise the roof over the crossing; to repair what needs reparation: to remove the galleries, and re-seat the whole church. The cost of this work, the architect estimates at over £6000, of which the Hon. W. O. Stanley has munificently contributed £3000, and subscriptions are solicited from the general public, in aid of the local efforts which are being made, which may be paid to the North and South Wales Bank, or to the Hon. Secretaries of the Restoration Fund, the Rev. J. Lloyd Jones, and W. P. Elliott, Esq.

On Architectural Restoration.

THE Royal Institute of British Architects has been the scene of a lively discussion on the destructiveness of Church Restorations, in the course of which much was said, which both Clergy and Architects may profitably lay to heart.

Mr. J. J. Stevenson opened the discussion in a paper, whose ability, and the modest and temperate manner in which it was read, could not disguise the facts that it laid down principles of the extremest kind, and criticized definite works of individual architects with unusual frankness. Sir Gilbert Scott, whose work was specially animadverted upon, was able to make a very good defence; and the erroneous excess of the principles laid down by Mr. Stevenson was satisfactorily pointed out by others. We do not propose to join in the discussion, but only to point out some of its conclusions, which may profitably be remembered by us all. We cannot assent to the extreme conservatism of Mr. Stevenson, who, in the restoration of a church, would preserve the bad work of a debased artistic age, and leave tasteless monuments where they ought never to have been allowed to be placed to deface the walls or obstruct the area of a chancel, and even suffer galleries and pews to remain, on the ground that these things are all part of the history of the church. There are often parts of a man's history of which he would be glad to obliterate the traces, and wise in doing it; and there are mistakes in the constructive history of a church, of which it can serve no good purpose to preserve the evidences. We will go a step further, and while we feel keenly a sentimental regret at the loss of an interesting relic of past times, yet we will maintain that the worn out past must give way to the uses of the living present. To carry out Mr. Stevenson's theories thoroughly we ought to leave our old buildings as they stand, as monuments of the past, and build new ones for present use. But that would greatly falsify the history of the buildings, for the old buildings have descended to us in continuous use from the past, with the evidences of that past upon them; they are still in full use; and the alterations we find it desirable to make in them are part of that history which the building will convey to the future. If the past generations had treated their buildings as Mr. Stevenson would have us treat them, the buildings would have had no history. In short, the way in which Mr. Stevenson wants us to conserve our churches is an impossibility. On the other hand we sympathize very strongly with Mr. Stevenson's complaints of the way in which restorers have, often unnecessarily, destroyed historical evidences, and committed manifold other mistakes in the prosecution of their delicate work; and we shall not regret it if his outspoken strictures shall help to make every architect, and every clergyman too, more careful than ever not to deserve the charge of ignorant barbarism in handling the venerable historical buildings committed to their care. We beg to call the attention of our readers to the Paper published by the Institute of British Architects in 1865, entitled "The Conservation of Ancient Monuments, or General Advice to the Promoters of the Restoration of Ancient Buildings," in which the true principles of sound conservative restoration are carefully laid down.

Mission Work: St. Peter's, Hoxton.

IN our January Number, at page 12, we gave under the above heading a short account of the good work that is being carried on in that crowded district in the northern part of our metropolis. Through the kindness of the Secretary of the Additional Curates' Society we were enabled to furnish illustrations of the exterior of the Mission Chapel, and of the permanent Church to take its place. We are now able to give a view of the interior of the Mission Chapel. Our readers can now picture to themselves the crowded congregations of the very poor, who, in this humble room, learnt for the first time those truths which have doubtless comforted the burdened soul of many a fellow-being in the weary journey of life.

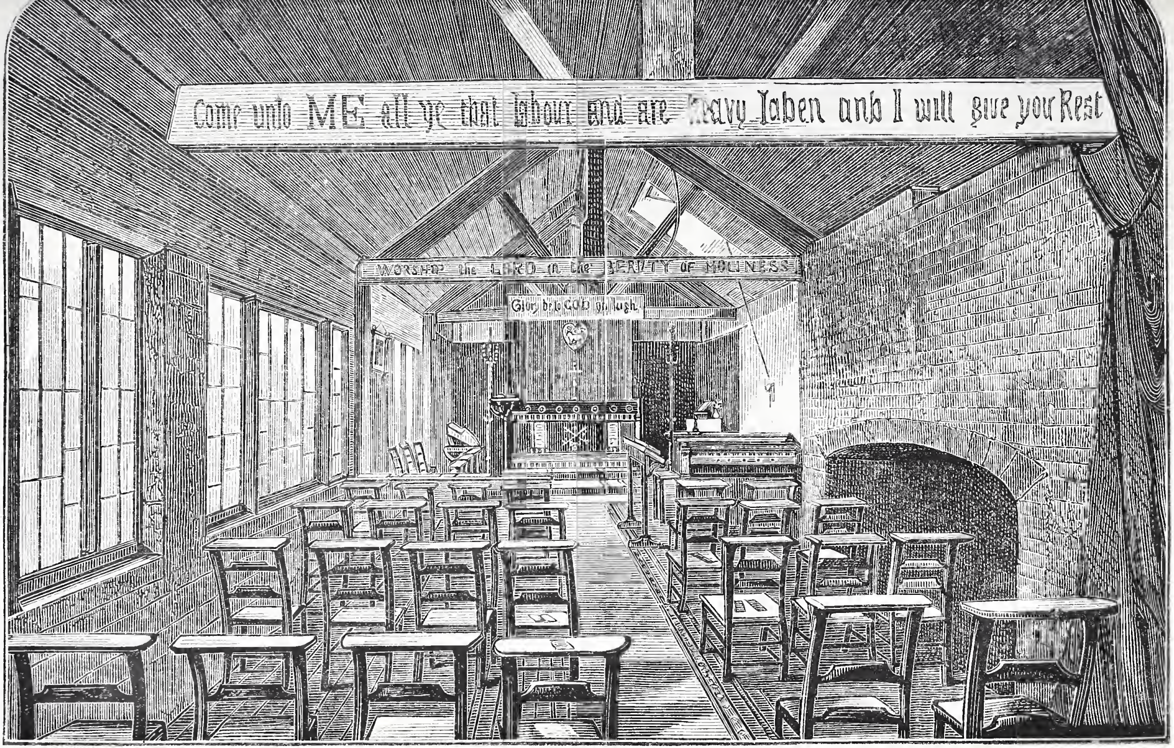
Our Mission Church Fund, which contributed liberally towards providing this building, is again reduced to almost nothing, £33 being all that there is in hand. The Committee are most anxious to raise more money for this Fund, otherwise they will be obliged to refuse the applicants who come to them for aid. Churchmen and Churchwomen, will you help in this good work? The Secretary, at 7, Whitehall, is always grateful to receive contributions for this object.

Early Domestic Architecture in England.

WE continue our extracts from Professor Barry's interesting lectures on Domestic Architecture at the Royal Academy; limiting ourselves in this paper to the thirteenth century.

"The time at the commencement of the period was not favourable to the pursuit of the arts of peace. Castles, therefore, and not houses, were the principal work of the unsettled times of King John. Not that over many of these important works were undertaken *de novo*, but old fortifications were repaired and strengthened, and new defences were devised for existing structures.

"It was by slow degrees that the great men of the day began


Come unto ME all ye that labour and are heavy laden and I will give you Rest
WORSHIP the LORD in the BEAUTY of HOLINESS
Glory be to GOD on high

Interior of Mission Chapel, St. Peter's, Hoxton.

to settle themselves in the country by building their manor-houses, and at first, even these were constructed so as to be capable of defence, in case of need. In the days of Henry III. and Edward I., architecture revived, and to the time of the former we ascribe that style of Pointed architecture, popularly known as Early English.

"Before going into any detail respecting the forms of buildings which now came into use, we may perhaps dwell with advantage on some of the social characteristics of the country, at this time, for by such circumstances, domestic architecture is naturally influenced.

"The Norman conquerors had, in some measure, assimilated with the Saxons. Land, at first held by them in right of conquest, became gradually subdivided, and tenancies arose, with sufficient security of tenure, to encourage building. Strict laws preserved indeed huge tracts of country, and hindered its settled development. An immense portion of the land was consequently covered with wood, and formed the sanctuary for criminals and lawless men of all descriptions, who lived by the plunder of travellers, and on the game which existed in abundance. Wolves and wild cattle were found in the forests, and other desolate tracts. Travelling from place to place was restricted and dangerous, and there were few who ventured to live apart from their fellow-men unless they could command a following strong enough to secure their houses from violence.

"The clergy were at the head of most of the improvements in former times. They not only held land to a great extent, through the great ecclesiastical corporations, but from the nature of their duties they were frequent travellers. To them the great fen countries in Lincolnshire, Cambridgeshire, &c., owe their first improvements. Their tenants enjoyed an immunity from the oppression and the caprice, which often pressed hardly on those who held land from individuals, and the ecclesiastical estates were consequently, as a rule, well managed and improving. Tolls were allowed to be levied for the repairs of roads, and also for the erection of walls of defence round the principal towns. A watch was kept on these walls, and a curfew bell generally rang about nine in the evening, after which time all good citizens were expected to be at home.

Drinking-houses were closed at the same hour, and lodgers and strangers were obliged to give security for their good behaviour.

"That which has been called the 'organization of labour' in modern times, was understood and practised in the Middle Ages, although not altogether in the spirit displayed by it in our own days. Each department of trade became a corporation or guild. Goldsmiths, carpenters, masons, smiths, and others, all had their separate societies and special rules.

"The guilds of old were as careful of the interests of their men as the trade unions among ourselves can be; but the rare beauty and excellence of their work suffice to show the spirit of their rules. An apprentice had really to learn his trade, and to excel in it. He then advanced in its ranks, and ultimately became the master workman. In that capacity he dealt directly with his employer. There were no great contractors or middle-men. Huge and rapid undertakings were unknown. There was time and opportunity for the workman to take pride in his work. A rich man would take his gold to the goldsmith, who would fashion it for him, and have it guaranteed by the mark of his company. A monastery, or a great lord, who desired to build, would fell his timber and quarry his stone. He would then seek the master workman, who would find the labour and trade skill. Work was not so plentiful that his subordinates could lightly quarrel with him, and strikes, at least on a large scale, were not as yet a feature in the annals of industrial art.

"Timber was still largely used in private houses, stone being then, as now, a luxury of the wealthy. A wooden hut was for a long time the type of domestic buildings; and excepting where more solid materials were rendered necessary for safety in disturbed parts of the country, it was commonly employed for all the minor structures of the time. The great nobles, the archbishops, and abbots might, indeed, indulge a more costly taste, but lesser persons had to content themselves with wooden constructions. Brickwork was not yet common, and few early examples of it remain.

"In the manor-houses of the thirteenth century, the hall maintained the place which it had hitherto held. Here, the lord received his tenants and neighbours, here they feasted, here also, they often slept; and around the hall gradually arose the more complicated arrangements of later times. The mode of life in the manor-house differed only in degree from that of the king's palace, and in Westminster Hall we have a splendid example of an "aula regis," or royal hall. The hall was surrounded by a spacious enclosure, in which were the kitchens and other offices. On great occasions, as at coronations, the space was nearly filled by temporary erections, built to accommodate the overflowing number of the visitors. The hospitality of the time forbade that any should be sent away empty, even if there had been inns for them to go to, which was not the case. If the great hall were not sufficient, other smaller halls were erected around it, and kitchens built for their especial service. Westminster Hall had not, of course, its present appearance in those early days. It was first built by William Rufus, and must have been, even then, a building of great magnificence, as is shown by the remains of Norman architecture now built in the thickness of its massive walls. These remains were seen to advantage when the great archway leading to the Houses of Parliament was pierced in the southern end wall of the Hall. The great enclosures which surrounded the Hall were necessary for defence, and visitors with their retinue, horses, and servants, had all to be provided for. This was no slight matter in days when a great nobleman would take in his train 150 to 200 horses, with the necessary attendants, besides an armed escort.

"Although we now begin to find traces of a desire for more comfort than was sought in previous times, it was only by slow degrees that matters which we think essential were adequately attended to. Thus glass windows were for a long period rare, and costly; so that even in large houses the upper lights were often the only portions glazed, while the lower lights were closed with wooden shutters, after the ancient manner. The art of glass-making was not unknown to the Romans, as I pointed out to you when describing the houses at Pompeii. It never was lost in Italy, and was freely used there before it became common in this country. During the recent modern revival of taste in Italian art we have seen a revival of glass manufacture in its ancient seat of Murano, whence came the glass used in many of the chief buildings of Italian Mediæval days. In Britain the Romans may possibly have imported glass in small quantities, and used it in a very sparing way; but it is obviously unlikely that this could have been done on any large scale, considering the difficulties of transport and the nature of the material.

"These circumstances will account for the scarcity of glass in this country in the thirteenth century. The churches, the royal palaces, and the great religious houses, had to be supplied, before the manor-houses of the gentry and less important buildings could have their share in the improvement. Wooden shutters were, therefore, still common, and cases exist where the stone mullion, which divides the opening into two lights, is pierced with holes, through which the bars were passed to secure the shutters at night. It may easily be supposed that such shutters did not close the windows very thoroughly, and that draughts of cold air abounded. Even the queen of Henry III. was not exempt, it would seem, from this inconvenience; for there is a record of an order from the king directing glass to be placed in the window of the queen's wardrobe in the Tower of London, instead of wood as then existing, 'so that that chamber might not be so windy.'

"The walls of this period being usually thick, there was ample opportunity for placing shutters either within, in the thickness of the wall, or outside. Both methods were common. In the interior, as I have before pointed out in the case of earlier examples, the window-sill was commonly formed with a seat, sometimes a plain bench of stone, and at other times more elaborately arranged with returned ends and mouldings. This treatment of the sill is almost universal in dwelling-houses, and serves as a distinguishing mark between ecclesiastical and domestic work.

"The ordinary type of window was the two-light form, common with the Normans, and divided, as in that case, by a column or shaft. The roofs were covered with stone, tiles, and slate, and still occasionally with thatch or shingles. Crest ornaments began to appear on ridges, and hipknobs and finials were also seen. Stone gutters, sometimes covered with lead, carried the water to projecting spouts, which developed into the quaintly-carved gurgoyle.

"In the interior of their houses, the thirteenth century architects soon turned their attention to the fireplaces. These, however, were far from universal, as the old custom still remained of having a hearth in the middle of the apartment, with openings in the roof over it for the passage of smoke. It must be remembered, in estimating the inconvenience of this practice, that the fuel used was wood, and not coal, with its black and blinding smoke. The arrangement of a central fire was general in kitchens, and was often used in halls and other large rooms. As, however, the convenience of a regular chimney became apparent, we find great attention paid to the design of the fireplaces. These are often richly carved and ornamented, and the practice continued until the latest times of Gothic architecture. After the latter had become merged in the Renaissance, the grandeur of the chimney-pieces still increased, and some very handsome examples are found in the Elizabethan and Jacobean mansions of England, and also in France and Belgium.

"We have not yet arrived at a time when security against external danger could be relied on, and many details of the castellated architecture of the preceding century were still common. Such are the battlemented or crenellated walls of enclosures, and also parapets, and the external flights of steps by which the upper stories were often approached. Staircases, as we understand them, came into general use at a later period. The interior walls were commonly plastered and whitewashed. Sometimes a simple decoration might be added, and the custom of lining the walls with wainscoting arose, although this was very sparingly used at first, in consequence, doubtless, of its great expense.

"Wooden floors were occasionally found, though not often on the ground story. The floor was more generally left with the earth pounded and rammed down, and covered with straw or rushes. Paving tiles of a plain character were used during the reign of Henry III., who was anxious to promote the progress of art, and encouraged foreigners to attend his court, and to introduce improvements from abroad, when practicable.

The earthen floors, saturated with moisture, and receiving all the litter from the tables, must often have offended a fastidious taste, and royal orders exist, one of which directs that a room on the ground floor of Windsor Castle shall be 'boarded like a ship,' while another says that the 'clerks of works' are to work day and night in order to wainscot another chamber 'with boards radiated and coloured, so that nothing might be found reprehensible in that wainscot.'

"It was at this time that Italian priests were often to be found in England, in places of importance; and they must have brought with them the taste for coloured decoration, common in Italy. Polychromy, in consequence, became readily adopted in English work, and wainscots, walls, and ceilings were frequently painted, the subjects being chiefly allegorical, or taken from the sacred history, or the lives of the saints, and executed by the same artists whose works adorned the churches. Although the art may have been first introduced from abroad, there must have been plenty of skill among English decorators, or the fashion of polychromy could not have been so extensively followed as was the case. At St. Alban's, the Sacristan Walter, of Colchester, an Englishman, was an expert in such work, and is described in the chronicles of the period as 'pictor et sculptor incomparabilis.'

"It was usual to paint the walls above the wainscoting, and it was not until a later time that the latter was carried up to the ceiling, as we see it in many Elizabethan houses. The wainscot being about 6 ft. in height, there was a good opportunity for the painter to decorate the wall above it, which was done sometimes by representations of curtains, and sometimes by more ambitious designs. Thus, we find King Henry ordering Walter de Burgh to build him a chapel at his manor of Cliff, and 'to cause the chamber of our queen there to be wainscoted, and painted with a history.' Another royal mandate directs the Sheriff of Wiltshire 'to wainscot the king's lower chamber, and paint it of a green colour, and put a border to it, and to cause the heads of kings and queens to be painted on the borders.' He was also 'to paint on the walls of the king's upper chamber with the story of St. Margaret Virgin, and the four Evangelists; and to paint the wainscot of the same chamber of a green colour, spotted with gold, and to paint on it heads of men and women.' The order concludes by saying that all these paintings are to be done "with good and exquisite colours."

"The houses in towns were still low, seldom having more than two stories; but the king was anxious to increase their height and importance. He was struck with the effect of the architecture of Paris, in this respect; for, after he had paid a visit to that city in 1254, we find it recorded that, 'when the King of England had passed through the street which is named La Grève, and afterwards the street towards St. Germain Antin, and then the great bridge, he observed the beauty of the houses, which are built of gypsum, or plaster, in the city of Paris, and houses containing three chambers, and some even of four stories or more, from the windows of which stretched forth a countless multitude of people of both sexes.'

"As regards this comparison with Paris, it may, however, be remarked that, in many important particulars affecting the health and comfort of the people, London, in the thirteenth century, had some points of superiority over its rival, which remain, more or less, to the present day. Thus the streets were wider, the pavement better, drainage less imperfect, and the lowness of the houses more conducive to the general health, by allowing a free passage of light and air.

"Among the examples of domestic architecture, Aydon Castle, in Northumberland, is worth attention. It was not originally termed a castle, according to the semi-royal custom of the day; but it was intended primarily for a residence, and was called 'Aydon Halle,' thus following the usage which usually prevailed as regarded the manor-houses and residences of the gentry. At the same time, as the building is near to the Scottish frontier, and is situated in the debatable and unsettled Border-land, we may naturally expect to find that capability of defence was not overlooked. It is placed, therefore, on an eminence, with no windows within easy reach, and with those which were necessary few and far between. Battlemented parapets surround the roofs, and provided shelter for the archers in case of need. The house stands in a considerable enclosure, which would serve as a defence to servants and cattle in case of a siege or sudden attack. The nature of the ground protected the enclosure on two sides, and on the others there were ditches at the foot of the enclosing walls.

"There is nothing architecturally grand in this example, but it may interest us as a specimen of a fortified house of the Border country. It possesses great strength of construction, and the mangers in the stables, even, are of stone. It is noticeable that fireplaces are freely used, and no doubt for this circumstance the climate, and the facilities for procuring fuel, may be answerable. These fireplaces are of simple, but good design, and in one instance there is a projecting shelf supported on brackets. In this case the fireplace and hearth are built in the thickness of the wall. In another instance, shafted jambs are built against the wall, and project into the room, while over all there is a covering hood, tapering upwards. The chimneys themselves are for the most part carried up singly, in plain solid-looking shafts.

"The water is conveyed from the roof by stone gutters, behind the parapets, and there are stone projecting shoots, or gurgoyles, to take the water from the gutters outwards. The principal rooms for the family are on the first floor, and they are approached in the manner usual in castles, by a long flight of external steps, originally covered by a wooden roof, which has now disappeared. The windows to the chief rooms are of the ordinary two-light type, with a dividing column. Each light has a plain pointed arch, and the two openings are surmounted by a pointed arched dripstone, or label moulding. Holes in the masonry around the windows suggest the existence of iron bars, now removed. The window column, though more sturdy in its details than is usual in Early English work, is yet quite distinct in its character as compared with the Norman feature of the like kind, which we saw in the case of the Jew's House at Lincoln. You may compare with interest the greater decoration of the latter town residence with the simple but handsome strength of the castellated country mansion of Aydon.

"It must, of course, be remembered, in considering the examples of thirteenth century domestic architecture, that from the nature of the case we are only dealing with houses of importance. The dwellings of the people at large, having been chiefly of wood, have naturally disappeared. If the arrangements of the houses of the rich are to our minds far from luxurious, we may be sure that the poor had little comfort in their ruder dwellings.

"We shall find that in the South of England, as well as the North, the houses of the gentry still partook of the nature of castles. Little Wenham Hall, in Suffolk, is a good example of this habit, and it is notable because the materials used are different from those employed at Aydon. Here we find brick walls, built of long narrow tile-bricks, of the Roman fashion. The bricks are mixed with stone for windows and dressings. In this part of the country, there was not the same necessity to provide for the possibility of a siege that existed in the Border-land of the North. There was, therefore, no great extent of enclosure-walls, and the plan was in consequence more compact, although with strength enough to resist any isolated attack, whether by pirates, or migratory bands of robbers.

"Most manor-houses of the time were built with regard to such possibilities. At Little Wenham Hall, the sterner features of Aydon are softened, and a greater amount of decoration is introduced. Some of the lancet-windows have trefoiled heads, and tracery is found in the two-light windows. A turret, at the angle of the tower, contains a newel staircase, and there is a chapel in the tower with some good architectural details and carving.

"Taken altogether, we find in this southern example a certain progress towards refinement, due probably to the more settled state of the country, and to the somewhat more genial climate. At the same time, the character of a fortified house is well maintained. A more domestic-looking relic of the time is to be found in the old Rectory-house, at West Dean, in Sussex. As this is situated close to the church, it was, no doubt, erected for the use of the clergy, and hence it dispensed with those precautionary measures which were still thought necessary in the manor-houses of the laity. It is a plain and simple building, with a high-pitched roof, but with little or no architectural ornament. The massive square chimney is in the gable, and the roof is covered with slabs of stone, with dripping eaves. There is a good two-light window in the upper story, with a columnar mullion. Each light has a trefoil head, worked above the opening for the casement. The latter is finished square, with a stone lintel.

"Although there is not much to interest us in this building, taken by itself, it may serve to show to a greater degree than the other examples what less pretending dwellings of the thirteenth century were like. Even this house, it may be remarked, was of stone, but the features of its design are simple, and just such as might be expected to occur in the more common wooden structures of the period. In it we seem to have a residence of one who from his poverty feared no robber, and whom his sacred character protected from violence. He was, therefore, enabled to live in a house which was not a fortress, but which might pass for a cottage in our own day.

"In parts of the country where water was easily attainable, we often find a moat surrounding the house, with a drawbridge to the principal entrance. The moat supplied the place of a protecting wall, and although it could scarcely have been of great use in the event of serious attack, it would probably suffice to keep off any wandering bands intent on plunder or ransom.

"It need scarcely be pointed out that all houses of importance in the thirteenth century possessed their domestic chapel. The orders of Henry III. are full of minute directions about the 'Queen's Chapel,' in the various royal residences, detailing what is to be done for their maintenance and decoration, and in some instances ordering the sheriff to supply a chalice, vestments, books, and other necessary ornaments. The custom of the palace was the same as that of the manor-house, in this as in other matters, and thus the chapel came to be considered as an almost necessary appendage to private houses of importance throughout the country.

There was not much furniture in the houses of our ancestors, at least in our acceptation of the term. That which was required was, for the most part, made on the spot by the carpenters and workmen of the estate. The windows had stone benches, and there was a dais for the king, or lord; of movable furniture there was little or none; massive fixed tables were common in the hall, and sometimes trestles were used, on which movable tops were placed for meals. The tops often consisted of boards, roughly fitted to each other, and under these circumstances the phrase "to board," acquires a special significance. Forms and benches furnished the seats, and possibly served also as couches, the hall being still often used as a dormitory as well as a dining-room.

"The king's seat, in important palaces, had usually some importance of design, being of stone or wood, with a canopy, and decorated with carving, painting and gilding. Movable chairs were in occasional and rare use. Curtains may have covered the doors, and also ornamented the royal canopies, but they were not common until a later period. This was doubtless by reason of their cost, for they were evidently well known to the artists who carried out coloured decoration, one of whose favourite subjects was a painted curtain, with stiff folds.

"With regard to beds, there is not much information. Bedchambers existed, but the provision of them was scanty, even in great houses. Mattresses were, however, in ordinary use, and those of the king were covered with silk, velvet, and embroidery. The people generally appeared to have laid out their mattresses where convenient, instead of placing them in bedsteads, in the modern fashion. The love of linen which has distinguished careful English housewives, to the present time, became early apparent, and the large presses and cupboards were well filled. To 'take up' one's 'bed and walk' was, as we know, the custom of the East in Gospel times, and it is so still in Eastern countries, and to some extent in Russia.

"The great houses were lighted with candles, and silver candlesticks appear in the inventories of royal goods and chattels. They were, as we know, one of the indispensable ornaments of the altar. Wooden bowls and trenchers sufficed for general use at table, and the meat was often brought to the hall, on the spit, fresh from the kitchen fire. Each guest carried his knife, and helped himself, as the spit was brought within reach. Forks, although known, were looked upon as luxuries or curiosities, and the meat was cut up by each person on his trencher-board, and eaten with bread. Spoons were used occasionally by the wealthy, and possibly forks also, but the latter were the less common of the two. There were often mats for the feet, when the floor was of earth or tiles.

"These details of the mode of life in the thirteenth century relate to the habits of the rich, for even kings in those days were without comforts which we now think indispensable for all classes. The mass of the people had to be contented with simpler arrangements, and rougher living.

"This, however, was the time when our English Gothic architecture achieved its greatest perfection. Artistic feeling applied itself in after-times more vigorously to the private wants of men; but these were the days of palaces, abbeys, and churches—of the glories of York, Lincoln, and Salisbury. If the days of such architectural triumphs seem to some of us to be gone for ever, we may, perhaps, feel some consolation in the thought that each age has its own special work. The world, as it grows older, takes more and more into account the necessities of its humblest members, and so we may find much to interest and instruct us, though little to be absolutely copied in our work of to-day, in the domestic architecture, habits, and ways of the thirteenth century."—*Builder.*

Reviews.

Illustrated Papers on Church Architecture. By Edmund Sharpe, M.A., F.R.I.B.A. No. III., November, 1876. The Ornamentation of the Transitional Period in Germany. London: E. and F. N. Spon, 48, Charing Cross. New York: 446, Broome Street.

In noticing this book, it becomes our melancholy duty to record the death of its talented author, on May the 8th, at Milan, in his 68th year, after a few days' illness with inflammation of the lungs. His loss is deeply lamented by a very large circle of friends and acquaintances, his varied attainments, great activity, ceaseless energy, and good nature, as shown in his readiness and willingness to help those who applied to him for guidance and assistance, having caused him to be respected and loved very widely. Mr. Sharpe was born at Knutsford, and was educated first under Dr. Burney, of Greenwich, and then under Mr. Wilkinson, of Sedberg; thence he proceeded to St. John's College, Cambridge, where he took his M.A. degree in 1832. Here he obtained the "Travelling Bachelorship," and by the advice of his friend Dr. Whewell, also an able student of architecture, he travelled in Germany and France in pursuit of these studies. In 1836 he returned to Lancaster, and practised as an architect, from which time his career has been closely connected with the revival and study of Gothic Architecture.

The works by which he is perhaps best known, and which are the masterpieces of his architectural research and knowledge are his "Architectural Parables; or, the Progress of Ecclesiastical Architecture through the 12th and 13th centuries," published in 1846; and his "Seven Periods of English Architecture," published in 1851, the latter being a new classification and nomenclature which is now very generally received and felt to be accurately descriptive of the various phases of our national Gothic Architecture. Among others of Mr. Sharpe's works is "A Treatise on the Rise and Progress of Decorated Window Tracery in England," issued in 1849. "The Moulding of the six Periods from the Conquest to the Reformation;" "The Ornamentation of the Transitional Period," a point in the history of Gothic Architecture in which Mr. Sharpe took very great interest. His "Architecture of the Cistercians," published in 1874, bore witness to his indefatigable study of this development of the 12th and 13th century Gothic, which he held in great admiration on account of its purity and simplicity of style. The book we now have under notice, is the third part of his "Illustrated Papers on Church Architecture," the last work on which he was actively employed, and in pursuit of materials for which he was at Milan, when he was attacked by his last illness. The work is an interesting addition to his other publications on the Transitional Period, and is especially valuable for comparison with the constructional and ornamental features of the same date of work in England. It is much to be hoped that Mr. Sharpe has left the materials for the completion of this work, as well as for that of his most valuable and reliable book "The Mouldings of the six Periods of British Architecture." To many Mr. Sharpe will be best known in connexion with the annual excursions of the Architectural Association. This Society will greatly lament his loss, many of its rising members having so greatly benefited by his vast knowledge and experience. Mr. Sharpe was known not only as an architect, but as a successful engineer, in matters of sanitary reform, water supply, and such matters; and was, we understand, a musician of no mean proficiency.

A Manual of Gothic Mouldings: with Directions for Copying them and for determining their Date. Illustrated by upwards of Six Hundred Examples. By F. A. PALEY, M.A., Author of "A Manual of Gothic Architecture," &c. With Numerous Additions and Improvements. By W. M. FAWCETT, M.A., Jesus College, Cambridge; Architect. Fourth Edition. London: John Van Voorst, Paternoster Row. 1877.

The only complete and reliable work on Gothic Mouldings, useful alike to amateur and student. The additional matter and illustrations supplied by Mr. Fawcett make it all that could be desired, with the exception of diagrams of such a scale as to give the niceties of form and contour, but which could not be supplied in a work of this size.

Correspondence.

To the Editor of the CHURCH BUILDER

MASONS' MARKS.

April 27, 1877.

REV. SIR,—I doubt whether the subject of Masons' Marks on Stones is one that will interest your readers generally, but as you have inserted the letter from Mr. Lewing (p. 118), perhaps you will make use of the following notes on the subject. As to the *time of the introduction of such marks*, they are found in all countries where building operations have been extensively carried on. Thus they have been found in Egypt, Assyria, Germany, Spain, England, Scotland, Ireland, France, and Portugal; at Pompeii, and at Sanchi in India. Perhaps I shall be correct in stating that they have not been found in works of the ancient Greeks and Romans. The marks, or letters, found on the lower courses of the stone walls at Jerusalem are also supposed to have been masons' marks. Mr. George Godwin, editor of *The Builder*, was perhaps the first to call general attention to these marks, in 1841 and 1843, in communications to the Society of Antiquaries, and they have attracted attention since. A large collection from all countries has been given in "The Freemason's Magazine and Masonic Mirror" for 1861 and 1862.

As to *the use of such marks*, they are now generally supposed to distinguish the particular stone worked by the mason to whom that mark has been assigned at the time of working; hence the similarity existing at many and distant places. They are still in use in masons' workshops. The use of marks was not confined to the masons, for carpenters' marks, merchants' marks, and others, are well known. In classic times, emblems of the trade were carved on the tombs of the workmen. Much has been written on a supposed connexion of these masons' marks with confraternities of Freemasons, but that subject need not be here discussed. Any of your readers wishing further information and references to works on these marks, had best consult the article MARK in the "Dictionary of Architecture," of the Architectural Publication Society, which will be issued in about two months.

Yours faithfully,
WYATT PAPWORTH,
33, Bloomsbury Street, W.C.

A Subscriber to the *Church Builder* from its commencement.

SAXON INSCRIPTION AT ST. MARY-LE-WIGFORD, LINCOLN.—The following letter, addressed to the Vicar of the above parish, has been published in the *Lincolnshire Chronicle*:—You will perhaps recollect that some time ago I promised to try and find out the meaning of the inscription on St. Mary-le-Wigford Church, which has puzzled so many generations of antiquaries. Most persons who pass along the High Street will have noticed not only the remarkable tower, but also a square inscribed stone, built into its western face, and surmounted by another of a triangular shape. The lower inscription, which is in Latin, is fairly easy to decipher, and appears to be the monument of a certain Sacer, son of Bruscus, a Senonian Gaul, and of his wife Carssouna, and son Quintus, who lived perhaps in the first century after Christ. (See *Corpus Inscr. Lat.*, Vol. vii., No. 191.) This tombstone seems to have attracted the eye of the founder of the church, who built it into his tower, and left a record of his work in the five lines which he inserted in the vacant space at the upper part. It has, I believe, generally been concluded that the church was erected by Saxon builders soon after the Conquest. It is natural to suppose that the occupation of the upper town by a Norman castle and cathedral would dislodge a good many of the old inhabitants. However this may be, it is certain that the inscription is Anglo-Saxon or Early English, and that it records the foundation of the church. The interpretation of it has long been regarded as a great difficulty, and it was not till a year or two back that Professor Mullenhoff, a German scholar, hit upon the first step towards its explanation. He saw that it was to be read upwards, not downwards, and that the last words were *Criste to lofe and* (⁊) *Sancte Marie,* "to the praise of Christ and Saint Mary." I am now able to send you our own Professor Earle's interpretation of the first or lower lines, made from the copies given by Hübner, in his *Inscriptiones Britannicæ Christianæ*, No 170. It must be considered at present as conjectural; but it is certainly much nearer the truth than any that has been given before, and a comparison of it with the original will probably bring out what is necessary for the final decipherment. His restoration is as follows, the uncertain letters being dotted. The runes represented by ⁊ (and) and P (w) are not very uncommon:—

MAR$\overline{\mathrm{IE}}$
OFETS$\overline{\mathrm{C}}$E
NCRISTETOL
N⁊FIOSGODIA
EΛDPIGMELETPIRCEA

That is to say, *Eadwig me let wircean & fios godian Criste to lofe & Sancte Marie.* "Eadwig had me built and endowed to the praise of Christ and Saint Mary." There are, as you will see, some letters in this which do not agree with the ordinary readings of the stone, and Mr. Earle is in doubt between *Eadwig* and *Elfwig*. There is also a difficulty, Mr. Earle tells me, in the use of the genitive *fios* (cp. fee) after the verb *godian*, but the general sense seems to be very probably made out. Mr. Earle also makes an interesting suggestion as to the origin of the name *Wigford*. Does it perhaps contain the last syllable of the name of your founder, and was the place originally called *Eadwigford?* Some Lincoln antiquary may perhaps be able to answer this question, and even to throw some light on his history. It is certainly a subject for congratulation that we, who have such a unique monument in Lincoln, should be no longer in ignorance of its meaning.—JOHN WORDSWORTH.

Hard on the Vicar.—At Southwark, the Rev. F. G. Lee, the Vicar of All Saints' Church, York Street, Lambeth, was summoned before Mr. Partridge, by Mr. Fry, on behalf of the Metropolitan Board of Works, to show cause why he, as the owner of the said church, refused to pay the sum of £105 19*s*. 5*d*., moneys expended by the Metropolitan Board of Works in the repairs of the spire of the church, which had been proved to be in a dangerous condition. Mr. Biron prosecuted. It appeared that in the early part of May last, one of the pinnacles connected with the spire fell, and injured a person severely. The dangerous state of the spire coming to the notice of the Metropolitan Board of Works, Dr. Lee was summoned to this court, and on the 30th an order was made upon the reverend gentleman to put a hoarding round the bottom of the structure. The defendant contended at the time that he was not liable, as it was the duty of the churchwardens to keep the church in repair. The Board of Works, however, performed all the work, and now they came before the magistrate to make an order on defendant to pay the above sum as "owner" of the structure. Mr. Partridge, in giving his judgment, said he had carefully considered all the points urged on both sides, and he came to the decision that the defendant was the "owner" within the meaning of the Act, and he must make the order upon him. He, however, could not issue any distress, as the remedy lay with the Metropolitan Board of Works. He sympathized with the rev. gentleman, and he hoped that the proceedings would be of some good by causing the parishioners and others to come forward and assist him to keep the church in repair.

The body of a Bishop, who died five and a half centuries ago, has been found at St. Lizier, in a remarkable state of preservation. "The discovery was made in the wall of the Cathedral cloister. The skin is yellow but not mummified. The arms were crossed over the breast, and the head slightly inclined to the left. The hands were still gloved, sandals were on the feet, and having been carefully removed the members were found to be in a perfect state of preservation. No article of value was found in the tomb, which appears to have been opened at the time of the Revolution. A leathern cord around the neck must have carried the pastoral cross, which was sought for in vain. The body is proved, according to the tombstone, to be that of Mgr. Auger, of Montfalcone, Bishop of Couserans. The archives of the bishopric state that Auger was buried in the cloister wall. The Abbé Argein describes Auger of Montfalcone as a remarkable prelate. He had the church of St. Lizier ornamented with frescoes, and died in 1303.—*The Daily Express.*

Lichfield Cathedral.—It is stated that the probable cost of the restoration of the west front of this Cathedral is estimated at slightly over £30,000, exclusive of the figures, which may cost another £5000, and that it is not at all improbable that the restoration will be undertaken and accomplished in sections.

Grants,

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At Meetings held at the Society's House, 7, Whitehall, on the 16th April, the 28th May, and 18th June, 1877, Grants of Money amounting to £6085, were made in aid of the following objects, viz.: —

Building New Churches at Charlton, S. Bartholomew, Dover; Allerton, Wilsden, Bingley; Ilkley, S. Margaret; Leeds, S. Hilda; New Clee, Lincoln; Penycae, Ruabon: Plumstead, S. John Baptist, Kent; Stepney, S. Augustine; Talke, S. Saviour, Staffordshire; Warley, Sowerby Bridge, York; Wigan, S. Andrew; and Wilstone, Tring, Herts.

Rebuilding the Churches at Burton Leonard, Ripon; Crofton, Holy Rood, Fareham, Hants; Havant, S. Faith; Parracombe, Barnstaple; Stretton Sugwas, Hereford; and Wroot, Bawtry, Lincoln.

Enlarging or otherwise improving the accommodation in the Churches at Burmarsh, Hythe, Kent; Bwlch Gwyn, Wrexham; Carlton Scroop, Grantham; Cheriton, Shorncliffe, Kent; Clare, Suffolk; Crowel, Tetsworth, Oxon; Dartford, Kent; Eglwys Cummin, S. Clear's; Elmsted, Ashford, Kent; Feniton, Honiton; Golborne, Lancashire; Hardwicke, Stonehouse, Gloucester; Ings, Kendal; Kennington, Ashford, Kent; Kirby Bedon, Norwich; Llanwenarth-Citra, Abergavenny; Mawdesley, Ormskirk; Milbourne S. Andrew, Blandford; Nolton, Haverfordwest; North Frodingham, Hull; Old Street, S. Luke, Middlesex; Sevington, Ashford, Kent; Sileby, Loughborough; Tonbridge Parish Church; Walpole, Halesworth, Suffolk; Wednesbury, S. James, Staffordshire; West Anstey, Dulverton, Devon; Winterbourne Monkton, Swindon, Wilts; Woodstock, Oxon; and Worcester, S. Clement.

Grants formerly made towards restoring the Churches at Chippenham, Wilts, and Oxhill, Kineton, Warwick, were each increased.

Grants were also made towards the erection of Temporary Churches, Mission Chapels, or School Churches, at Beckenham, S. Barnabas, Kent; Flowery Field, Newton-in-Mottram, Manchester; Giant's Grave, Briton Ferry; Grampound Road, Cornwall; Isleham, Soham, Cambridge; Littlehampton, Sussex; Old Ford, S. Mark; Tresilian, Cornwall; and South Acton, Middlesex.

An addition was also made to the Grant for S. Agatha's Mission Church, London Docks.

A sum of money was received as a Repair Fund for the new Church of S. Augustine, Bermondsey.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association remittance; *M.C.F.*, for Mission-Church Fund.

Canterbury.

1877.				
Mar. 28	Hollingbourne *O*	£1	19	9
	North Malling *A*	3	12	6
Apr. 17	Whitstable *O*	2	8	2
30	Newenden (M.C.F.) *O*	4	0	0

York.

Apr. 24	York Diocesan *A*	50	0	0

London.

Mar. 26	Brookfields, S. Mary *O*	5	0	0
May 1	Chelsea, S. John *O*	3	2	8

Durham.

Apr. 26	Spittal *O*	0	12	6

Winchester.

Apr. 4	Crofton, Holy Rood Alms' Box *O*	1	1	0
19	Emsworth *O*	3	6	4
May 24	Hyde *O*	0	13	2
May 30	Reigate, S. Mark (M.C.F.) *O*	13	2	3
June 12	Vauxhall, S. Peter *O*	2	18	7
18	Froyle *O*	4	1	8

Bangor.

(*No remittance.*)

Bath and Wells.

June 2	Stoke Courcy *O*	3	0	0

Carlisle

(*No remittance.*)

Chester.

May 1	Malpas *O*	3	7	2
	Whitewell *O*	5	6	0
29	Bebington *A*	12	5	9

Chichester.

Mar. 21	Bognor *O*	4	0	4
28	Bersted *O*	5	0	0
Apr. 5	Edburton *O*	1	17	6
May 1	Northiam *O*	10	0	4
June 1	Rye *O*	5	16	2

Ely.

(*No remittance.*)

Exeter.

1877.				
Apr. 12	Lynton *O*	£1	1	0
May 1	Torquay, S. John's *O*	20	14	5
June 18	Withecombe *O*	5	11	0

Gloucester and Bristol.

Mar. 21	Bream, S. James *O*	1	0	0
Apr. 4	Standish *O*	1	5	3

Hereford.

Apr. 25	Leighton *O*	1	0	0
June 12	Alveley *O*	2	5	0
12	Do. Tuck Hill *O*	4	16	0

Lichfield.

Apr. 5	Kinnersley *O*	2	15	0
10	Middle *O*	3	7	0
May 3	Hinstock *O*	4	12	4

Lincoln.

Mar. 21	Riseholme *O*	2	7	6
Apr. 10	Bracebridge *O*	1	0	0
May 2	Doddington *O*	2	18	8
30	Skegby *O*	3	0	9
June 4	Wispington *O*	1	1	5
	Honington *O*	0	18	10
6	Sutton, S. Edmund (M.C.F.) *O*	1	15	10
12	West Halton *O*	1	11	1
16	Grasby *O*	0	8	5

Llandaff.

May 17	Eglwysilian *O*	1	8	0

Manchester.

Mar. 28	Clitheroe, S. Mary *O*	4	13	0
Apr. 12	Walsden *O*	3	12	3
19	Thornton *O*	0	13	0
May 1	Manchester Cathedral *O*	9	1	9
8	Chorlton-on-Medlock *O*	3	3	6
June 9	Ashton-under-Lyne *O*	4	0	0
15	Kirkham (moiety) *O*	4	9	9

Norwich.

Mar. 22	Earl Stonham *O*	1	15	3
Apr. 20	Norwich Diocesan *A*	38	12	0

Oxford.

May 23	Greenham *O*	2	9	0
June 13	Old Windsor, S. Peter *O*	4	1	0

Peterborough.

1877.						
Apr.	4	Willoughby	*O*	£0	16	0
	25	Warmington	*O*	0	18	3
June	4	Croxton Kerriel	*O*	3	11	0

Ripon.

Mar.	21	Sedbergh	*O*	9	13	6
May	11	Nun Monkton	*O*	2	9	7
	11	Keighley	*O*	5	16	0
	29	Bracewell	*O*	0	7	9
June	15	Hawes	*O*	1	4	8

Rochester.

(*No remittance.*)

S. Alban's.

May	29	Broxted	*O*	1	0	9
June	5	Hoddesdon	*O*	5	10	4
	5	Ayot, S. Peter	*O*	4	4	0
	7	Ware	*O*	3	17	3

Salisbury.

Mar.	29	Milton	*O*	3	3	0
Apr.	27	Laverstock	*O*	1	13	0
May	1	Marlborough, S. Mary's	*O*	4	2	3

S. Asaph.

1877.						
May	1	Dyserth	*O*	£1	7	2
	11	Tryddyn	*O*	1	10	0

S. David's.

(*No remittance.*)

Truro.

(*No remittance.*)

Worcester.

Apr.	24	Guarlford	*O*	2	19	4
		Upton-on-Severn, Parish Church	*O*	5	5	0
May	1	Do. S. Gabriel	*O*	2	15	9
	28	Rugby	*O*	15	17	8
	29	Evesham, All Saints	*O*	5	0	0
June	2	Kineton (M.C.F.)	*O*	8	16	6
	15	Worcester, S. Margaret's	*O*	2	12	0

Sodor and Man.

May	24	Kirk Braddon	*O*	6	13	6

Incorporated Society

FOR PROMOTING THE

ENLARGEMENT, BUILDING, AND REPAIRING OF CHURCHES AND CHAPELS

In England and Wales.

Established in the year 1818, and Incorporated by Act 9th Geo. IV. cap. 42, intituled "An Act to abolish Church Briefs, and to provide for the better "Collection and Application of Voluntary Contributions, for the purpose "of Enlarging and Building Churches and Chapels." Dated 15 July, 1828.

Patron,
HER MAJESTY THE QUEEN.

President,
HIS GRACE THE ARCHBISHOP OF CANTERBURY.

Vice-Presidents,
HIS GRACE THE ARCHBISHOP OF YORK.
THE BISHOPS OF ENGLAND AND WALES, &c., &c.

Treasurer:—H. GERARD HOARE, ESQ.

Secretary:—REV. RALPH MILBURN BLAKISTON, M.A.

Assistant Secretary:—REV. HUGH FLEMING, B.A.

Chief Clerk:—MR. H. DUNNING.

Bankers:—MESSRS. DRUMMONDS, Charing Cross.
MESSRS. HOARE, Fleet Street.
BANK OF ENGLAND.

Number of Places assisted by the Society to 18th June, 1877	6,600
New Churches erected	1,760
Old Churches rebuilt or enlarged	4,840
Number of Additional Seats obtained	1,635,666
Number of Free Seats	1,305,598
Amount contributed by the Society	£847,408
Which has called forth a further expenditure on the part of the public of not less than	£9,332,381
Number of *Mission Churches* aided	246
Amount contributed	£7,228
Number of *Repair Funds* deposited with the Society	280
Amount invested	£64,532

Donations or Annual Subscriptions of *any amount*, either for the GENERAL FUND, or for the MISSION-CHURCH FUND, will be gratefully received, and may be paid either direct to the Rev. R. Milburn Blakiston, *Secretary*, at the Office, 7, Whitehall, London, S.W., to one of the Society's Bankers, or through the local Hon. Secretaries.

The Church-Builder.

No. LXIV.

Early History of the Incorporated Church Building Society.

(*Continued from page* 139.)

WE have seen how progress was gradually being made towards the setting on foot of the Society. At several Meetings of the Committee, which was preliminarily formed, some rules and regulations were, after mature deliberation, adopted; a short address to the public was drawn up, and all things being duly prepared, a General Meeting was held at the Freemason's Tavern, on Friday the 6th of February, 1818, when the Archbishop of Canterbury took the Chair, and the Society was in all due form inaugurated. Officers were then appointed, consisting of the Archbishop of Canterbury, *President;* the Archbishop of York, the Bishops of the two provinces, and twenty-five lay peers and commoners, *Vice-Presidents*, a *Treasurer*, and a *Committee* of thirty-six members, two-thirds of which were laymen, and one-third ecclesiastics.

It may be of interest if we record the names of the first List of Officers of the Society.

Lay Vice-Presidents.

The Duke of Devonshire.
The Duke of Rutland.
The Duke of Newcastle.
The Duke of Beaufort.
The Duke of Northumberland.
The Earl of Bridgewater.

The Earl of Liverpool.
Earl Manvers.
The Earl of Harrowby.
The Earl of Darnley.
Earl Brownlow.
Viscount Sidmouth.
Viscount Palmerston.
Lord Bagot.
Lord Kenyon.
Lord Grenville.
Lord Rolle.
Lord Colchester.
The Speaker of the House of Commons.
The Chancellor of the Exchequer.
Rt. Hble. Robert Peel.
Hble. Mr. Justice Park.
Sir Thos. Dyke Acland, Bart.
Sir Jas. Langham, Bart.
W. Wilberforce, Esq.

The First Committee.

Dr. Andrewes, Dean of Canterbury.
John Bowdler, Esq.
Saml. Bosanquet, Esq.
Fras. Burton, Esq.
Thos. Babington, Esq., M.P.
E. P. Bastard, Esq., M.P.
Rev. James Bush.
Wm. Cotton, Esq.
Nichs. Charrington, Esq.
Archdeacon Cambridge.
William Davis, Esq.
Richd. Hart Davis, Esq., M.P.
Archdeacon Daubeny.
Mr. Sergt. Frere.
George Gipps, Esq., M.P.
Dr. Hodgson, Dn. of Chester.
Robt. Harry Inglis, Esq.
Beeston Long, Esq.
Rt. Hble. Sir John Nicholl.
Rev. Henry Handly Norris.
Sir Robert Peel, Bart.
Archdeacon Pott.
Lord Radstock.
John Richardson, Esq.
John Round, Esq., M.P.
Lord Robt. Seymour.
Lancelot Shadwell, Esq.
C. H. Turner, Esq.
Rev. Dr. Van Mildert.
Joshua Watson, Esq.
E. B. Wilbraham, Esq., M.P.
Archdeacon Watson.
Rev. Dr. Wordsworth.
Rev. Richd. Yates.

Treasurer.

Charles Hoare, Esq.

Geo. Bramwell, Esq., was requested to undertake the office of Honorary Secretary to the Society.

The Society has ever since had the same number of officers, unaltered, except by a slight addition to its number of Vice-Presidents, owing to the increase of the Episcopate, and by the rule, ordering that one-third only of the Committee should be clergy, having been modified when the Society was incorporated, so that an equal number of clergy and laity should belong to it.

Mr. Charles Hoare continued to be Treasurer until 1829, when he was succeeded by Newell Connop, Jun., Esq., who held the office until 1849. After a vacancy of a few months he was succeeded by Wm. Dacres Adams, Esq., in 1850, who continued till 1857, when Mr. Henry Hoare undertook the post, and held it till his death in 1865, when his son, Mr. Henry Hoare, was appointed. On his resignation in 1874 he was succeeded by Mr. H. Gerard Hoare, the present Treasurer.

As Honorary Secretary Mr. Geo. Bramwell was, from the first, assisted by the Rev. W. Johnson Rodber in the capacity of Sub-Secretary, and in 1825 Mr. Rodber became the authorized paid Secretary of the Society; he continued to hold the office until his resignation in 1843, when the Rev. Thomas Bowdler, a son of the founder of the Society, was appointed. He was Secretary till he died in November, 1856, at the age of seventy-seven. The Rev. George Ainslie succeeded in his appointment in February, 1857, and held the office for eighteen years, when at his decease in May, 1875, the post was filled by the appointment of the Rev. Ralph Milburn Blakiston, the present Secretary.

But, to turn from this digression to the early doings of the Society. It appears that, although the first Meeting was held in February, 1818, it was not until the Meeting of June 19, 1818, that applications were received, and grants voted. The Meetings, which had been held in the interim, were consumed in passing bye-laws for the government of the proceedings of the Committee, and in issuing an address to the public. The amount of funds received up to the June Meeting was as follows:—

	£	*s.*	*d.*
Donations	48,646	12	6
Annual Subscriptions . .	391	18	0

Seven applications were received and considered at the Meeting on June 19, 1818, to three of which grants were made. We do not propose to chronicle the grants which the Society has made, as they may be found in the published Reports; but it may be interesting to mention a few particulars concerning some of the early grants.

The first parish benefited by the Society was Rosliston, in the County of Derby, and in the Diocese of "Lichfield and

Coventry." The statement of the Rev. E. Blick is as follows :—

"Our church in the inside measures 17 ft. 8 in. in breadth, and 35 ft 8 in. in length. There are fifteen pews in it, in which the inhabitants of eighteen houses claim a right of sitting; the remaining part of the ground floor of the church is occupied by six benches, each five feet and a half in length, and over them there is a singing gallery. Thus the free part of our church will hold forty persons; in this free part the inhabitants of the remaining thirty-nine houses may sit; but the room is occupied by the servants of the farmers to whom the pews belong, and by the inhabitants of a workhouse in our parish to which thirty-five parishes send their poor. The children in one Sunday-school, of whom there are upwards of forty, are obliged to sit, some in the gallery and some in the aisle, others are taken into a seat or two that may happen not to be full, and two generally sit on the steps of my reading-desk and pulpit, to neither of which is there room for a door.

"The east end of our church is occupied by the reading-desk and pulpit and two seats.

"The clerk stands in the aisle, and puts his book upon the communion table, which is also in the aisle.

"Our first thought, in order to accommodate the poor people and children of our parish with sittings, was to build galleries; but the church is so very narrow and low that it will not allow of their being built.

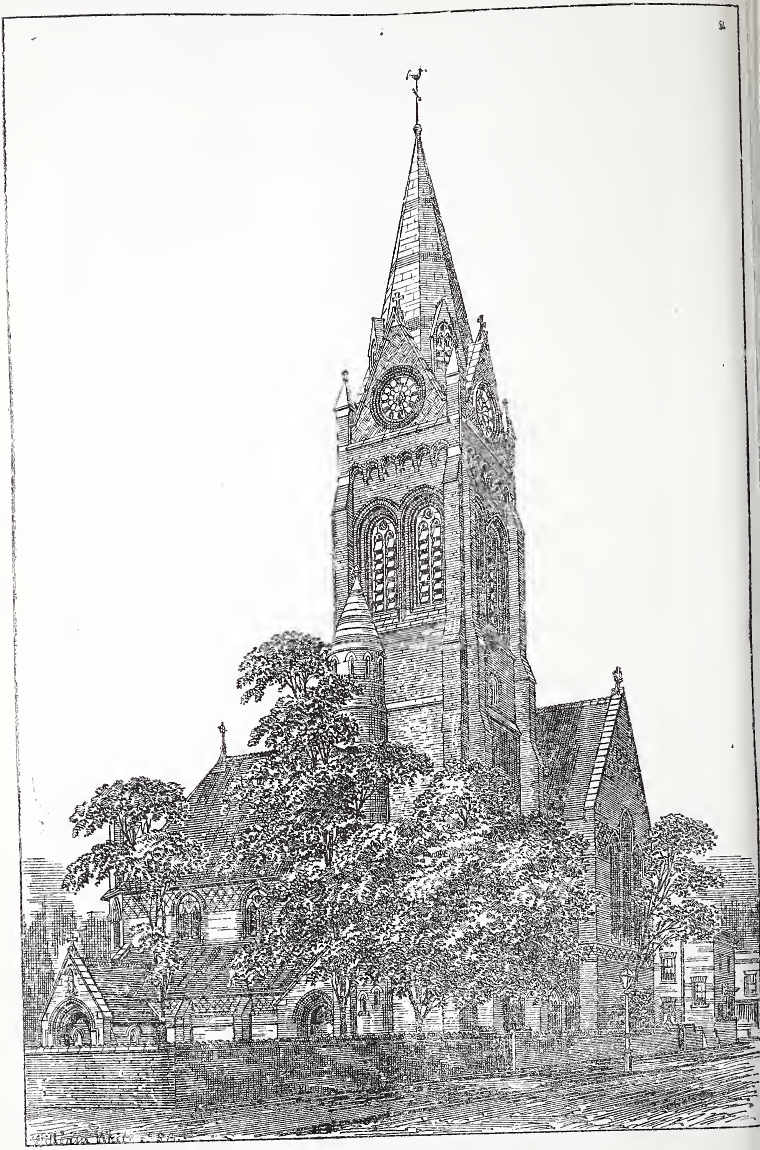
"We then sent for Mr. Bennet, the carpenter and builder at Tamworth, to point out to us in what way we might enlarge our church. We have since had many other builders to examine the church, and all agree in stating that as our present walls are more than a foot out of the perpendicular, we cannot do anything without pulling down and rebuilding three sides of our church.

"The estimates of our expenses vary from £456 to £528 17*s*., according as we make our church seven or nine feet wider.

"I trust you will perceive from the size of our church (which, indeed, is not so large as many gentlemen's dining-rooms) that it cannot possibly contain the number of people who ought to come."

Again he writes :—

"The children of our Sunday-school can only be accommodated on a few loose benches up the middle aisle, which, when placed, completely prevent the ingress and egress of people from the pews. From the smallness of the church there is no possibility of erecting a communion table, and the only means that can be adopted for administering the Holy Sacrament, is the removal of some of the benches on which the children sit, and the introduction of a small table in the centre of the church. The extreme want of decency which this occasions must be obvious, and it is difficult to impress a due idea of the solemnity and importance of that sacred rite, when such want of accommodation and order is felt."



St. Peter's Church, Battersea.

Mr. W. White, F.S.A., Architect.

We have given this at length in order to show the existing state of things in the church to which our first grant (of £150) was made; a condition of things only too common, indeed, almost usual then, but now happily not often to be found.

The Society having once thus fairly started upon its work, continued, at its Monthly Meetings, the work thus begun of making grants to assist in enlarging, building, and rebuilding churches, in those places where its aid was required.

St. Peter's, Plough Lane, Battersea.

THIS is an instance in which the necessities of the case have contributed to the general character of the building, which is unusually open and spacious in its interior effect. On account of the peculiarity of the site, the church is remarkably broad in proportion to its length — the entire breadth being 63 feet (of which the nave is 36 feet), whilst the length of the nave is but 64 feet, exclusive of the apsidal termination at the west end, which was suggested by the difficulties of the site, and which receives the font. The chancel also is short, but is finished with three rows of choir-stalls on either side. The church is built to accommodate 700 persons, all free. The entire cost has been over 10,000*l*. It is built almost entirely of brick. In the design for the carved capitals there is an intermixture of natural with conventional foliage. The pulpit is of alabaster, and the great preachers of the Old and New Testament are sculptured on the panels, the bookboard being supported by an angel. There are sculptured angels on the hammer beams of the chancel roof; and in the niche of the gable of the south porch is St. Peter. The great want of this church now is a proper reredos. The print represents the south-east view of the handsome tower and spire, which are plainly seen from Clapham Junction Station. Mr. W. White, F.S.A., of 303, Wimpole Street, is the architect.

A Sketch of the History of Sacred Music from the Earliest Age.

(*Continued from page* 152.)

WE come now to the subject of Christian music. Perhaps there is less that is new to be said about this than about the music of the Hebrews: but my sketches may nevertheless be of service to some readers of the *Church Builder*, and I shall endeavour to make them as true and clear as possible.

An event recorded by St. Matthew and St. Mark has the first claim to our notice. "When they had sung an hymn, they went out into the Mount of Olives." Those who do not read Greek need to be informed that "when they had sung an hymn" is expressed by a single word in the original, which does not state how many "hymns" were sung. The opinion of Buxtorf is that, according to Jewish custom, it was Psalms cxv. to cxviii. inclusive, the two preceding having been sung before the Supper.

Among other passages in the New Testament relating to sacred music, the almost identical exhortations in Eph. v. 19, and Col. iii. 16, deserve to be mentioned. As to the differences between "psalms and hymns and spiritual songs," the etymology of the first word seems to indicate sacred compositions accompanied with an instrument, while the "hymns" may have been sung without accompaniment. "Songs" or *odes* seem to mean effusions in the usual Greek metres, the word "spiritual" expressing the quality by which they were to be distinguished from heathen songs of similar form. The word ψάλλοντες (E.V., "making melody"), in Eph. v. 19, shows that St. Paul did not disapprove instrumental music.

The two passages just quoted may refer to the private intercourse of Christians, and not only to their public assemblies for Divine worship; but the case is different with 1 Cor. xiv. 26; where it is remarkable that, among the informal contributions to their public worship, which probably were brought forward after the regular service, "a psalm," that is, a sacred song with instrumental accompaniment, is first mentioned.

Passing to the times which succeeded those of the New Testament, the often quoted epistle of the younger Pliny gives us a glimpse of the public worship of Christians in the early part of the second century. He was then Proconsul of Pontus and Bithynia, on the southern shore of the Black Sea, "a region of mixed population, partly Asiatic and partly Greek, with a considerable infusion of Jews."[1] Writing to the Emperor Trajan for directions how the Christians were to be dealt with, he states the information which he had obtained respecting them, part of which was that they were wont to meet on a certain day before it was light, and to sing alternately a hymn to Christ as God ("carmenque Christo quasi Deo dicere secum invicem"). The word "invicem" concisely but clearly shows that the Christians of that region had adopted the oriental custom of alternate singing. Different methods of chanting the Psalms were employed in different parts of the Catholic Church. To quote Bingham's "Origines Ecclesiasticæ,"[2] "1. Sometimes the psalms were sung by one person alone, the rest hearing only with attention."

This fact, together with that of the allowance, to some extent, of psalms composed by Christians of the time, which we learn from ancient writers,[3] throws light on the passage in 1 Cor. xiv., above referred to. Bingham continues,—

"2. Sometimes they were sung by the whole assembly joining all together. 3. Sometimes alternately by the congregation divided into distinct quires, one part repeating one verse, and the other another. 4. Sometimes one person repeated the first part of the verse, and the rest joined all together in the close of it."

Of the ancient non-metrical Christian hymns or psalms we have four in our own Prayer Book, the Te Deum, the Quicunque Vult, the Tersanctus, and the Gloria in Excelsis. Another instance is the Greek hymn, the translation of which by Keble, beginning "Hail, gladdening Light," is well known. Among these the first two only seem to have been composed for responsive singing, and they are probably not earlier than the fifth century. According to the testimony of St. Augustin and Paulinus, the biographer of St. Ambrose, the antiphonal method of singing the Psalms was first introduced at Milan, in imitation of Eastern churches, by the latter, in the year 384. The late Dr. Neale, in his History of the Patriarchate of Antioch, p. 138, has written, "In all probability it was not the alternate verse and response that came from Antioch, whether the invention of these [the fourth century] or of apostolic times; but rather the original use of the so-called Antiphon, a clause intercalated between each two verses of every Psalm." There is no reason to doubt that Antiphons came from the East; but this is perfectly consistent with the belief that the antiphonal singing of the Psalms also came from the same quarter. On the other hand, the metrical hymns of the Church are of Greek and Latin origin: and, though the greater number may have been written in Latin, we must not forget that the Romans learned from the Greeks most of the metres which they used.

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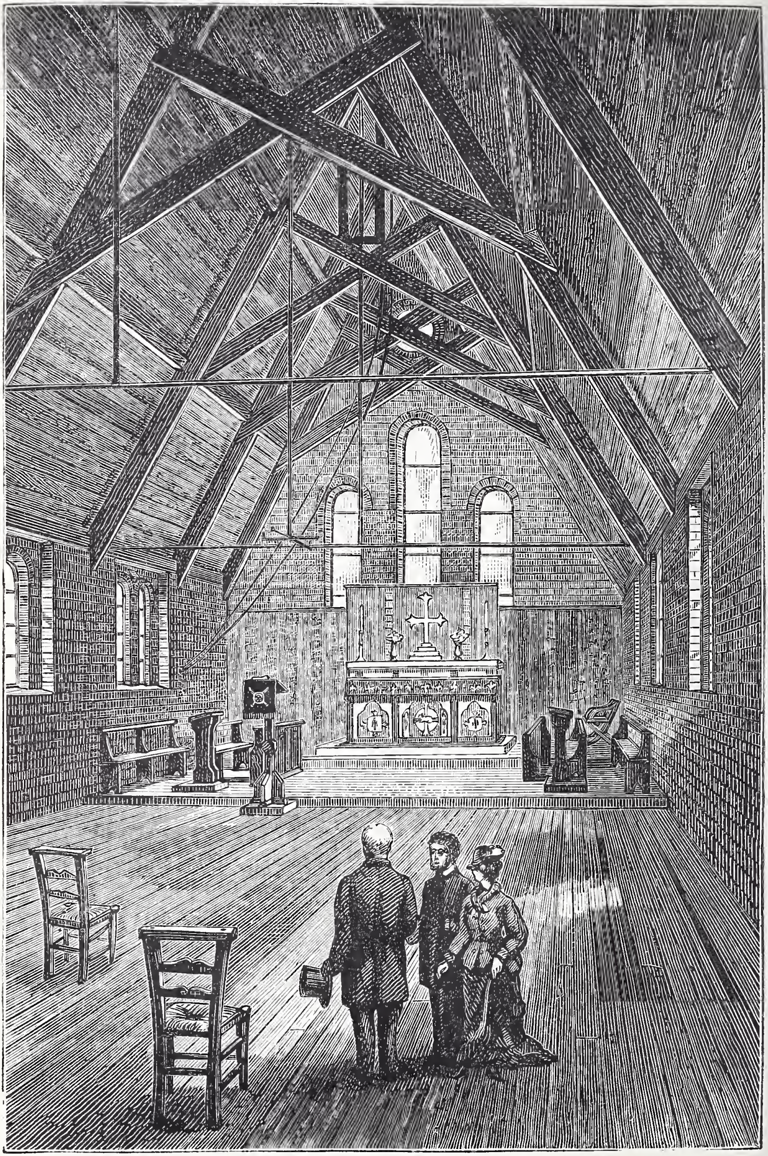
[1] Robertson's History of the Christian Church.

[2] xiv. i. 9.

[3] Bingham, Orig. Ecc., xiv. i. 17.

Some passages in the Confessions of St. Augustin, relating to the music of the Church, are very interesting. In the ninth book he thus speaks of the effects which he experienced from it soon after his baptism:—"How much I wept at Thy hymns and canticles, vehemently moved by the voices of Thy Church, sweetly sounding! Those voices flowed into my ears, and the truth distilled into my heart, and the emotion of piety surged forth from it, and tears ran down, and it was well with me." In the next chapter he makes mention of hymns and psalms being appointed to be sung at Milan, "according to the manner of Eastern countries," during an Arian persecution. In the 10th book he writes as if he thought it a weakness that he should be more affected by sacred words when skilfully sung, than when merely read. In connexion with this he mentions that he had often heard that St. Athanasius ordered the singer who chanted the Psalms in his church to use so little inflection of the voice that the effect was more like common recitation than singing (ut pronuntianti vicinior esset quam canenti). This is a striking instance of the diversity of taste which we may assume to have all along existed in the



Interior of St. John's Mission Church, Hammersmith.

Church, some persons preferring a simpler form of service, and others a more ornate. Certainly it cannot be said that St. Athanasius was a bad Catholic.

S. S. GREATHEED.

(To be continued.)

Errata in the last Number:—

P. 149, line 15. For *Nagīnōth* read *Negīnōth.*
P. 149, lines 19 and 31. For *sugāb* read *ɔugāb.*
P. 151, line 27. For *hhatīl* read *hhalīl.*

St. John's Mission Church, Hammersmith.

THIS church was opened for service on the 12th of last December, being two months from the laying of the first brick. The increasing need of, and use for, cheap Mission Churches at first created a large demand for temporary iron buildings, such being considered the cheapest and most easily movable. But, after some considerable experience, we believe the Church Building Societies (especially the Bishop of London's Fund) discourage their use, partly because they are not so comfortable as a brick building, partly on account of the expense of keeping them up, and partly because they so soon corrode and perish, so that their cost is practically money lost, which might have been spent on a building that would serve temporarily as a church, and afterwards be converted into a parish room, for which there is abundant use in every well-appointed parish.

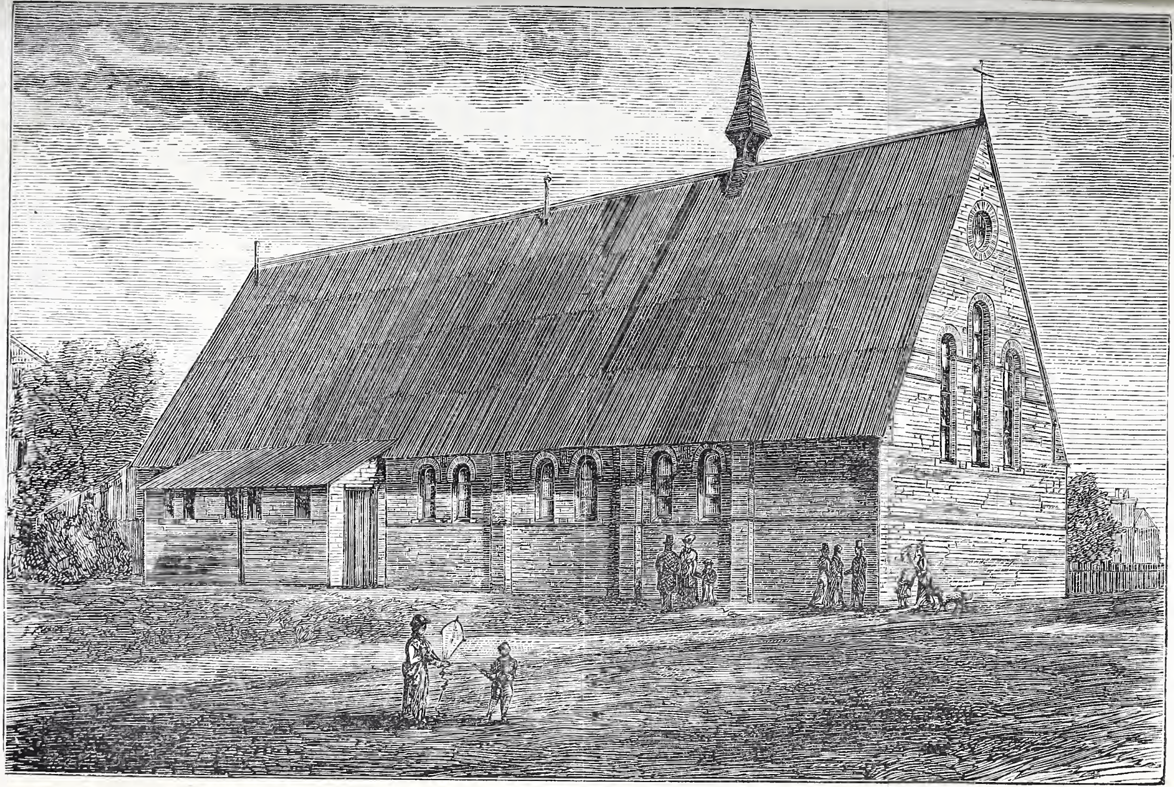
In this case it was required to build a room, to seat 300 people, at the very lowest possible cost, consistently with its being ecclesiastical in character, and capable of being made permanently useful. The nature of the site allowed of the cheapest form of plan, namely, a long parallelogram, 82 ft. 6 in. by 23 feet, with a porch and vestry combined under a lean-to roof. The walls are substantially built of stock brick, with red-brick bands and window-heads. The roof is of deal, planed only, no stain or varnish, and with a boarded ceiling of white deal. The roof covering is of corrugated iron, which allows of the very lightest form of roof. Eventually, when the permanent church is built, it is intended to take off this iron roof covering, and to strengthen the timbers and put on a slate covering, and the building will then be used in connexion with the permanent church, as a room for all kinds of parish gatherings, guild meetings, choir practice, and so on. The appearance of the church, as furnished for service, is considered quite satisfactory. The altar, which is raised three steps above the level of the nave, is of deal, with an oak mensa, the body of the altar is painted, and has only a superfrontal, embroidered in gold and colours. This is backed with hangings, as shown in our interior view; and, with the cross, candles, and vases, the whole has a very good and church-like effect. The *Guardian*, describing the Easter Decorations of last year, went out of its way to characterize this as "a peculiarly successful illustration of an economical ecclesiastical structure, well-fitted for its purpose." The Building Committee say that "it answers every expectation that had been formed of it, and is generally pronounced to be one of the most church-like and satisfactory buildings ever erected at so low a cost as £2 10*s.* per sitting." The apparent size and character of the building are due to the steep open roof, which was used, partly to give such character, and partly to provide ventilating area, while allowing the walls to be made as low as possible.

The cost of the building itself, and the fittings, including stoves, gas, chairs, altar, and reading-desks, was about £750, or £2 10*s.* a sitting, being about as cheap as an iron building, which is reckoned at £2 a sitting, *exclusive* of *foundations* or any fittings at all. The building is used on Sunday mornings for children's services. One of the most popular services in the church is the short evensong on weekdays. The architect was Mr. J. Edward K. Cutts, of 28, Southampton Street, Strand.

The Study of Nature applied to Coloured Decoration.

AT the Meeting of the Architectural Association on June 8th, Mr. J. D. Crace read a paper "On the Study of Nature as applied to Coloured Decoration," from which (passing over the first part of the paper on Form) we make the following interesting extract on the use of Colour in decoration:—

"In studying colour we are, even more than in studying



Exterior of St. John's Mission Church, Hammersmith.

form, apt to overlook some important factor in the result, and even to be misled by imperfect observation into grave errors for which nature is not really responsible. It is, therefore, doubly necessary that in studying colours from nature we should carefully note all the circumstances which contribute to the harmonious result which affords us such keen delight, and that we should not run away with a few crude memoranda of some combination, forgetting to remark, possibly, those conditions,—extraneous to the object itself,—which have gone far towards producing that sense of pleasure and satisfaction which impresses us. It is in this way that we may often be charmed with some group of flowers, and attribute at once the pleasure experienced to the contrast or harmony of two, or perhaps three, prominent colours in the group; whereas it as often happens that the sense of satisfaction would have been far less complete but for some hardly observed sprig of white or yellow which has given purity of tone to both adjoining colours, or but for the vase in which they are, and which provides some unobtrusive but valuable contrast. The light in which they stand may again make or mar the result, according to which colours of the group are brought into prominence, or subdued in tone by shade,—and this is a branch of their art to which even our best flower-painters hardly give sufficient heed,—whereas such works as those charming studies by Fantin owe much to careful lighting. The student of colour cannot too often practise combining small groups of flowers and foliage, then lighting them to the best advantage, and finally making rapid studies of the results. He will often be astonished to find himself representing colours which he at first supposed to be, say, strong greens and bright reds, by tones into which such pigments as umber and French blue, or burnt sienna and madder-brown, largely enter. It is then that he begins to realize that what he might have written down scarlet is really (under the conditions in which it pleased him) more nearly a maroon; and that the green which, as 'local colour,' was somewhat vivid, has become, by its position, of a very low dark tone. Cast shadows, reflections, transmitted light, all play their part in the group, and it is for the student to note what are the results which actually reach his eye. To do this, careful and habitual observations are necessary, for it is only by habit and long practice that the eye is trained to recognize quickly the true results, and to seize at once the valuable points in the lesson. The same necessity for the careful observation of accessories exists whether the subject be a single plant, a flower-bed, a mass of foliage, or a stretch of landscape. Thus the concord between the foliage and the blossom is often largely dependent upon the colour of the stem or the very soil, or by the almost unnoticed point of colour afforded by the 'anthers.' Therefore, directly you become aware of an agreeable 'passage of colour' in nature, seek to assure yourself that you have not omitted to take account of all that really contributes to it. It is only when you have thoroughly grasped the secret of the charm that you can possibly be in a position to turn it to account, and it will then probably be in some very indirect way. For as with form so with colour; it is in the general training and refining of the eye that lies the most valuable part of nature's teaching. Yet very valuable direct suggestions for decoration are often to be derived from the pure tones of flowers, although they will more often apply to detail than to large surfaces. As frequent and not less valuable are the suggestions offered by other forms of vegetable life in more sober tones of colour. Thus:—it is spring-time, and here is a noble beech-tree coming into leaf. The smooth bark of its trunk and branches is of a neutral grey, shading sometimes to creamy silver where the light falls. Patches of dark green moss, warm and juicy in tone, are dappled about it towards the roots. The earth, where exposed, is of a deep dun or purple tone, but it is for the most part concealed by a covering of last autumn's leaves and mast, which in the shade seem of deep rich browns varying to red, but which patches of sunlight convert, here and there, into the colour of burnished copper. Overhead the cold grey branches break into innumerable twigs of purple brown from which spring the fresh leaflets of an exquisite pale yellow green. Some of these leaflets have not yet escaped from the scales or cases which have protected them from winter frosts, and these vary from brownish red to a deep rose colour; one colour is wanted to make this a perfect harmony, and it is there in the pale blue of the May sky. And pray mark that this pale blue finds its way by a thousand small high-lights, more or less subdued, into leaves, twigs, branches, stem, and into the crisp dead leaves of last year. These almost insignificant high-lights have no small share in toning the whole and connecting part with part. Here is a complete scale or chord of secondary and tertiary colouring available for the decorator's use if he please. Only let him beware how he uses the bright pale green without due care, for every leaflet, bright as is its local colour, is half in shade, caught by the tiny furrows in its surface, and many are toned down by cast shadows. The general hue is, therefore, much subdued. Again, here is a bit of park fencing, grey with age and weather; dry lichens of curious cold greys and pale yellows find a foothold on its surface, up which creeps closely a narrow stem with small sharp-cut ivy-leaves, chiefly of a dark cold green, but with bright young leaves here and there, in which strive together pale green and a dark russet. Near the top the fence is held together by a strip of thin iron, which varies in colour from orange-red to a deep madder-brown. From the sandy bank on which the fence stands spring tall grass or ferns, under which hang down the broken stems and plumes of last year's bracken, now turned to golden brown. A tangled mass of bramble overhanging the ditch shows dark purple stems, to which the old leaves, of every shade of purple, maroon, or crimson, still cling; whilst the new shoots are of a brilliant fresh green. Behind the fence, and forming its background, is a thick cover or low copse of hazel, oak, young larch, and other trees, whose varied greens are as to their general effect toned by their grey and brown stems. We have here, therefore, another example of a similar scheme of colour in the same secondary and tertiary hues, which are those generally most available for the decoration of large surfaces. By way of explaining that such natural incidents as these may actually afford direct suggestions to the decorator, I have prepared a sketch of a simple decorative treatment of the wall of a room, in which the same scheme of colouring is applied. My young beech-leaves, or copse, are represented by the pale green, duly toned, of the wall-surface or panel. The grey of the stem or fence forms the ground of the pilaster, upon which the ivy actually climbs, though now reduced to symmetrical order and conventionally drawn. This grey is framed by a band of dull red, corresponding to the rusty iron band. The dark green moss on stem and roots will be found in the dark green panel, with its grey margin, under the pilaster, and again in the scroll-border which surmounts the dado; whilst this last feature, of a deep russet brown, recalls the colouring of the last year's leaves. In the same way we might take suggestions in other scales of colour from many different scenes or objects. Were you to step over this very park fence you would probably find the ground at the roots of the saplings richly strewn with the wild hyacinth, the primrose, the anemone, and the violet, and a wonderful variety of fresh greens breaking the brown and purple soil. You at once have a field of study in a different scale of colour. Gather a few of the flowers, and carefully take one egg,—only one, mind,—out of the thrush's nest close to you; place it with the violets and primroses, and you observe what a delicate little chord of colours you have at once. In the same way, when summer advances, you may learn from the cornfield, either looking across it by the clump of trees, and the hedgerows in their heavy summer greens, to the grey and purple distances, and upwards to the summer sky, with its velvety cumuli in every variety of soft and delicately-warm whites and greys, and its pure blue zenith; or, preferring its detail, you may study its flora, and the colour relation of the flowers to their surroundings. Perhaps you may feel some surprise at my referring you to 'landscape' studies as a profitable training, but I do so without hesitation, and for many reasons. In the first place they form a very valuable test to the accuracy of your general observation, and to your study of nature in detail.

"Thus, when you have sketched some foliage you begin to realize that the accumulated result of shadows, reflections, and transmitted lights is to make the green a very different colour to the eye, and in its relation to other objects, from what you know the leaves individually to present; and when you have grasped that fact (always difficult at first to sketchers) you will be less likely to commit errors in your observation of colour effects in other natural objects. Again, in landscape and sky you have a great variety of quiet tones of colour in large masses, and it is only when you begin to study them that you find out how these colours may have their relative value increased or diminished by conditions of light and shade,—that is to say, by a modification of relative tone,—and just as a landscape painter has to make up his mind what portions of his subject shall be in light and what in shade, so the decorator must determine what features are to be made prominent and strongly expressed, and what are to be subdued or toned down. An interior which presents a monotonous regularity, whether of dull tones, of light tints, or of equally strong colours, will be just as unsatisfactory as a landscape picture without 'effect of light.' Similarly, the colourist will not fail to observe the close connexion between tone of colour, as exhibited in nature, and mental associations. The landscape, or scene, which in sunlight has produced a lively sense of pleasure and gratification, may often be regarded but a few minutes later with a sensation of something like sadness. The same scene lies before us, but the colours are no longer the same. Their relative value and intensity have been altered,—they are more monotonous. Surely the same effect can be, and often is, produced in decoration. A sense of the dismal comes over us as we enter a room uniformly dull in tone. I do not say uniformly *dark*, for that is not necessary to the result; a uniformly drab or grey room may look quite as melancholy as as a monotonously green or brown room. It is the monotony in low tones which is depressing. I allude to this for reasons which I will explain:—

"Within the last few years an artist of wide attainments, and evidently a student of nature, designed some wall-papers well known to most of you. Among them were some in monotonous low tones which he was known to have used with painting of the same tones,—that is to say, the rooms in which they were so used were treated in uniformly dull tones. But this was only part of a well-thought-out scheme, in which pictures, china, and other objects were the most important features. The walls, doors, &c., were only background; that is to say, they represented the 'shade' to which the pictures, china, and so forth, were the light. Then came other decorators, who had not thought out their scheme, and had not, I presume, studied nature. They admired the paper, and they admired the rooms, and as the paper could be bought and the colours matched, they made similar rooms, with only this difference, that they made no provision for the 'sunshine.' The pictures, and the china, and the Oriental carpets were not there. So melancholy supervened, and became the fashion, which still reigns, I am told, in some art-talking circles. Another lesson to be learnt from the observation of landscape scenery is that of harmony of tone, which nature teaches us on a grand scale with every season. It is almost needless to dwell at length upon the beautiful adjustment of tone in the colouring which nature assumes at various periods of the year. In winter we have the many shades of browns, dull greys, and scanty low-toned greens of the woods and fields, harmonizing with the murky greys and occasional pale grey blues of the winter sky. In spring, as the sky becomes brighter, the clouds of warmer, clearer, and more lilac tones, a beautiful change comes over the trees, even before they actually put forth leaves. Who has not noticed the exquisite russet bloom which appears on the wooded hill-side in the first warm days of spring? As the sap ascends, the smaller twigs acquire a richer colour, and the red bud-cases swell until they distinctly affect the colouring of the scene. Then, more or less rapidly, appear the leaves, and of such wonderfully vivid greens that we should probably find them intolerable at first but for the fact that they are as yet neither numerous nor large enough to conceal the innumerable brown, grey, or purple stems which bear them. But a few days more and the foliage is becoming dense, the pastures of richer emerald. Then nature opens that wonderful treasury, and pours forth spring blossoms, sometimes in rich masses of colour, whether bright, as in the chestnut, the apple, the 'May,' or the laburnum, or merely the more sober catkin; and sometimes, scattered in more or less profusion through the pastures,—buttercup, daisy, hyacinth, cowslip, orchis,—their names are legion. This is nature's provision against monotony of brilliant green. Shall we not be humbly grateful for all this beauty, and accept her teaching? It is in the late spring that nature invites us to study her in detail. Her profusion almost sets us at defiance in her broader aspects. But the very birds and animals follow with the rest, and don their brightest plumage and sleekest coat. Summer advances. The foliage grows more dense; the greens darker and less bright. In the meadows the grasses also seem less green, for they are in bloom, and the delicate feathering blossom and the flowers of sorrel, clover, or vetch perceptibly affect the general hue. The various grain begins to ripen, and the more rapid evaporation and intense light give the distant hills a deeper blue. Autumn follows. On its brighter days the warm sunlight seems to touch everything with gold and crimson under the blue sky and warm grey clouds; but the skies darken, the sunlit gold is exchanged for russet-brown and grey, and the cycle of harmony closes again in winter.

"Let me briefly sum up the gist of my remarks. I would have every student of decoration a close observer of nature, and the following conditions will, I think, rather assist than impede him in turning his habits of observation to account:—

"1. Let him not attempt to apply what he has observed until he has thoroughly studied what others have applied, their methods, and the reasons of their success.

"2. Let him not regard nature as a mere pattern-book, from which this or that detail may be gathered; but as a school in which the senses and perceptions are undergoing constant refinement, and in which the mind may receive daily suggestions of the most diverse nature and of endless variety.

"3. When he borrows directly from nature's inexhaustible forms and tints, let him treat her fairly, and seek to satisfy by adapting rather than distorting her creations. Aim at the beauty of the prototype, as the Greeks did, rather than at the quaintness of the accidental distortion, as the Chinese do; and if he alters let it be in the direction of simplicity.

"Such is the advice I venture to offer, and I believe it to tend towards professional success. But we cannot all succeed, and I claim for my advice this further merit,—that it holds out hope of rewards which are beyond profit and beyond professional success; an extra zest to pleasure, consolation in misfortune, an unfailing delight in the life around us, which shall not dim with age. These are the priceless acquisitions to be counted on by him who diligently yet modestly sits at the feet of nature."

The Roman Catacombs.

THE following sketch of the Roman Catacombs by Mr. J. H. Parker, is extracted from the third of his recent series of Lectures on Ancient Rome :—

"There are few subjects on which more extreme opinions are entertained on both sides than the catacombs of Rome. An archæologist has nothing to do with any theological question, but the catacombs belong really to archæology more than to theology. The question of the dates of their construction, and of the fresco pictures, are questions of fact not of theory, and must be decided like other such questions by the principle of comparison. Persons who have studied the history of the art of drawing can see the date of a picture at a glance, just as one accustomed to the study of architectural history can see the date of a building. There is no doubt that the catacombs were the general burial-places of Rome for three or four centuries, for all those who had not family tombs by the side of the roads. All the space allowed for tombs on the roads had been occupied during the seven hundred years from the foundation of Rome to the Christian era, which is also the beginning of the Empire, and it is clear that some of the catacombs are of the first century, as is shown by the construction of the walls and the architectual details, where any can be found. This is especially the case with the very large and important one of Prætextatus, where some of the brick walls are distinctly of the time of Nero (there is no mistaking the long thin bricks of his time, which are found in all the buildings known to be of that period, and in no others). They continued to be used as burial-places until the sixth century, in the seventh they were so much damaged in the siege of Rome by the Lombards, that the ecclesiastical historian says 'they annihilated the catacombs.' After that time, when Charles the Great came to Rome, at the end of the eighth and the beginning of the ninth century, there was a general revival of building of new churches and restoring of old ones; and it was the same in the catacombs, great restorations were made at that time, but no new ones were made. They were so far restored as was necessary to encourage pilgrimages to them in the ninth century (and the same has been done again in the nineteenth!). The most remarkable buildings connected with them are the chapels at the entrances to them, for the burial-service. At first these were underground, but close to the entrance. After 'the peace of the Church' had been declared by Constantine, they were built above ground, near the entrances, of which there are many remains more or less perfect, especially at that of Prætextatus. There were several ways into this very extensive catacomb, one of them seems to have been from a subterranean road between the Church of S. Sebastian and S. Urban, in the district called by the name 'of the Catacombs;' it is close to the circus of Maxentius, and the tomb of his son Romulus, which is called *ad Catacumbas*, by the contemporary historians. But as these burial-places are older than the time of Maxentius, the district may have been named from them, and not they from the district. This is the valley under the hill on which the great tomb of Cæcilia Metella stands. The Church of S. Sebastian also stands in it. This was originally called *the* Catacomb, because the entrance to many of them in that district was through that church. But the name is quite Mediæval; that used by Anastasius and all the early writers is *cemeteria.* The earliest pictures are in the subterranean entrance chapel of Prætextatus, where the vine is painted on the vault, and spread all over it, and is of the second century. On the wall of this chapel was a Good Shepherd, and the Roman Catholic antiquaries claim this as a proof that this catacomb is exclusively Christian from the beginning, but those who have studied the history of painting could see that the Good Shepherd was quite of a different class of art from the vine, and more probably of the fourth century. (I am sorry to say that this picture of the Good Shepherd has been destroyed in some repairs made about 1875.) Those who are at all acquainted with the catacombs will not need to be reminded of the very narrow passages called *corridors*, or *streets*, with the *loculi*, or graves, cut in the tufa walls on each side, nor of the numerous steps down into them, and the variety of small vaulted chambers called *cubicula*, one of which is frequently the burial-vault of a family. Many of these chambers of the fourth and fifth centuries have columns at the angles, with capitals and bases, and seats, with sideboards, all cut out of the tufa. The very large catacomb of Prætextatus was certainly not exclusively Christian; there are distinctly Pagan subjects in one of the chambers at the foot of the steps of one of the original entrances; and these are of the third century. In another chamber, or *cubiculum*, very near to this, the subjects are Christian, of the fourth century, apparently because the family had then become Christian. The burial-place of the worshippers of the Persian god Mithras is almost, if not quite, a part of this great catacomb, which is on the Via Appia, about two miles from Rome, at the corner of the cross-road that leads past S. Urban's. (If excavations could be made there, they would settle some long-disputed questions.) The principal catacomb, or burial-place of the Jews, is also very close to this: parts of this are of the first century, others of the fourth. The inscriptions and emblems in this are of special interest. (I am sorry to say that an Englishman purchased of the late Jew owner some of the most interesting and important of these emblems, and carried them off to his private museum in England, where they are of comparatively little interest; in their original places they were historical.)

"The catacomb of S. Priscilla is considered by the Roman Catholics as the most interesting for the frescoes, which they consider as very early; some writers have even said they are as far back as the first century. Great stress is laid in particular on the chapel called the Capella Græca, which is in the form of the Greek cross, and may probably be of the third century, of the time that two of the Bishops of Rome were Greeks, and there was no difference between the Greek and the Roman Church. Whether any of the frescoes of Christian subjects ars really before the time of Constantine is very doubtful; one small picture on the soffit of the arch of an *arco-solium* (or niche for a sarcophagus), which is about 2 ft. square, and represents the Blessed Virgin, with a star over her head, and with some one addressing her, called 'the Prophet of Bethlehem,' is said by the Roman Catholic antiquaries to be very early. If compared with the frescoes in the painted tombs on the Via Latina, which are dated by brick-stamps in the walls, as of the third century, it seems hardly possible to imagine that any of the paintings in the catacombs can be of the same period; the drawings of them are very inaccurate when made out by modern artists; the photographs are the only really accurate representations of them. In this catacomb is another celebrated picture, that of the wine-barrels, to which various symbolic meanings are attached. It appears to me to have been the burial-place of the wife of a wine-merchant, and an inscription that was under the picture when my photograph was taken seems to agree with this; but this inscription has since been removed by the authorities. Another interesting picture is said to be the Woman of Samaria at the Well, and this seems probable. In very many of the catacombs there are figures in the Oriental attitude of prayer, erect, with the hands uplifted ; sometimes they are at the four corners of a vault, supporting a central picture, perhaps the head of Christ, or the Good Shepherd. In other instances the *orante* is addressed by others. The *oranti* are supposed to represent the persons interred, and many of the groups of figures are believed to be family groups. There are also many representations of feasts, which some call *agape*, others the Last Supper of our Lord. Some are evidently family burial-feasts, according to the well-known custom of the ancient Romans. The history of Jonah was a very favourite subject, with all parts of the story; sometimes he is being thrown overboard to a sea-serpent (which is the Vulgate version of what in the English version is translated a whale), sometimes he is under the gourd. We know by illuminations that the history of Jonah was a favourite subject with the artists in the fifth and sixth centuries, and some of these catacomb-pictures are of that period. The three children in the 'burning fiery furnace' is another very common subject ; also Moses striking the rock, Daniel in the lion's den, Noah in the ark, represented as a box. The most popular pictures in the catacombs, because the best preserved, are those in the catacomb of S. Pontianus in the Trastevere on the Janiculum; among them is the baptism of Christ, the jewelled cross, two large heads of Christ, and three figures of saints standing side by side, with their names written vertically; they are painted on a wall that crosses one of the corridors, evidently a repair of the ninth century, as the wall on which it is painted is of that period. A comparatively small part of this great catacomb has been restored for the pilgrims. I have crept through a hole in the wall, and have got behind this cross-wall, and found the rest of the catacomb in a state of complete ruin, as left by the Lombards."

The Early History of Greece.

IN a paper read before the British Association, Dr. Phené stated that the usual custom adopted by travellers and historians of describing ancient towns, as those of Mycenæ, Argos, Nauplia, &c., by the walls and other features peculiar to each, was not sufficiently comprehensive to convey an idea of the condition of society and military power in ancient times. They were seldom or never referred to by recent historians as parts of a kingdom, but rather as separate kingdoms, and their relationship to each other, except in cases of alliance or hostility, very seldom hinted at, and yet this was so partial a way of viewing the matter, that it conveyed but a small amount of knowledge of those ancient times to which the Greek poets, as Homer, Æschylus, and others referred, and which poets were perforce the first historians of those epochs.

These historians, however, if faithfully examined, would be found to deal with the question not only on a broader base, but one which was also a more faithful picture of facts. Thus Agamemnon was king of Argos as well as Mycenæ, and his kingdom would be found to have extended not only over those cities, but also to a great part of Corinth; while Menelaus, his brother, governed a large portion of territory in the Peloponnesus. The object of drawing attention to these points was to account for the number of minor Cyclopean works which were to be found on a careful inspection around the Argolic district, and which could hardly be accounted for on other grounds than by supposing they were used as outworks or garrison towns by the House of Atreus. Too small in themselves to be independent fortresses, they showed that even the larger ones were not independent either, and a military organization and governmental rule were thus shown to have existed among a people referred to as a barbarous people, whose works and actions could only be explained by referring them to the mythological Cyclops. The particular features of some of these outworks were very peculiar, and the pyramid was a favourite form of those most remote from the centre of government. These pyramids the author had found east and west of the Argolic plain, at the extreme boundary of the Parthenium mountain, and as far almost as Epidaurus, while between them and the great fortresses bearing classic names, was many an unnamed and unnoticed Cyclopean structure of considerably larger dimensions than the pyramids, yet bearing no comparison with the larger cities. These garrison forts, as he should venture to call them, were placed in most commanding positions, and evidently guarded the passes to the great Argolic plain. The discoveries made by Dr. Schliemann would be soon under their notice in his forthcoming work; he should, therefore, forbear touching upon them, as it was ground that that great investigator was exclusively entitled to tread first, whoever might subsequently support his theories, or enter the lists with him antagonistically. But having seen a very large portion of the articles themselves at Athens, having carefully examined the field of the operations at Mycenæ, and made a close comparison between Dr. Schliemann's labours at that place as well as Troy, he might, at least, add his testimony to that of others as to the great historical value and interest of the find and the enormous age of the treasure, exhibited more prominently in the condition of the articles of silver. There was a great deal yet to be learned of the Cyclopean cities of Greece, Asia Minor, and Italy, and it was remarkable that in the Trojan district a Cyclopean city of greater size and of the highest antiquity had attracted little or no notice in either ancient or modern times; that of Chigri, although many points about it answered the description of the locality of the Trojan city. In visiting the Island of Samothrace, as to the ascent of which, he believed, he was the only Englishman, at least, of modern times, by whom it had been accomplished, he found a Cyclopean city larger than any he had seen on the mainland of Greece. The position of this large city of which we had neither record nor history, in an island most difficult of access, and having neither harbour nor anchorage, awoke questions of thrilling interest, especially as it was on the island on which the darkest rites of mystery, those of the Cabiri, were practised. With our present limited knowledge it was difficult to identify exactly the people who constructed these works, but that they came from the mainland, westward, into Greece, there was a general opinion; if so, Samothrace would probably have been occupied before the Peloponnesus, and this city would be a good deal older than Tiryns or Mycenæ.

Concrete Walls of Rough Stone.

To the Editor of the "CHURCH BUILDER."

DEAR SIR,—A few years since you inserted a letter from me on the advantage of concrete walls of rough stone, instead of cut stone, in districts where hard rough stone is common and cheap, whilst at the same time it is often difficult and expensive to cut it with the saw. I contended that concrete walls built with good cement, or good mortar, used fresh, but especially Portland cement, are just as durable as the best Ashlar masonry, and often at less than half the cost. Such stone districts often extend for many miles in various parts of England, Scotland, and Ireland. Within the last year or two there has been a great deal of discussion on this subject at the Royal Institute of British Architects. It may fairly be said to have been discussed from every point of view;

there was evidently a violent prejudice against it at first, especially on the part of some of the leading architects, but eventually almost everybody seemed to give way to the facts that were brought forward, as to the great advantage of concrete in many ways. It enables a peasant to build his own cottage, or the poorest inhabitants of a parish to assist in building or rebuilding the church, and the great point is that no skilled labour is required. It also came out in the course of the discussion that many a fine old church might have been preserved by merely digging a trench of three feet deep at the foot of it, and filling this up with concrete. I made one mistake in my previous letter which I now wish to correct. I had been misled as to the manufacture of Portland cement, I had been led to believe that it was made from the sawdust of Portland stone brought from the stonemason's yard. This was a mistake, it was only so-called because it was coloured to look like Portland stone in the streets of London, where it is largely used. I believe I was also under the impression at that time that this cement was not quite impervious to water or moisture, but this was a mistake on my part; I had been misled by the moisture *appearing* to go through the cement in some repairs I was making about that time in part of the Vicar's Close at Wells. The surface of the cement was continually wet in the morning, and it appeared as if the moisture had oozed through the cement. I have only recently ascertained the real cause, which is that water appeared upon the surface from a totally different cause, and did not come through at all from the old wall behind it. That cause I will now explain:—it was only quite recently that being at Reigate I heard that Mr. John Scott, the architect, the son of Sir Gilbert, had gone up a ladder into the roof of the church after everybody had left it, and after the gas had been burning for several hours, and found the timbers of the roof streaming with water. This, it appears, did not surprise him, though it did most people; he had suspected it, and wished to ascertain it. The fact is that the smoke of nitrogen gas combines with the oxygen of the atmosphere, and produces water to any extent.[1] The same thing had happened to me at Wells without my being aware of it. The builder had recommended me to burn gas night and day in order to dry the *thick* coat of plaster which he had put upon the stone wall and vault for the purpose of colouring them in the old style. He was only ordered to put the thinnest possible coat of the finest plaster, but of course he thought he knew a great deal better than the architect did what sort of plaster to use. If either builders or architects were obliged to pay for their own blunders I am afraid it would make a very material difference in their profits or commissions.

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[1] Some say that the smoke has nothing to do with this, that it is the

Your obedient servant,
JOHN HENRY PARKER, C.B.

An Address to Workmen on the Action of Trades Unions.

MR. THOMAS HAWKSLEY, C.E., President of the Institution of Mechanical Engineers, presided over the summer meeting of that body, which commenced on the 24th July at Bristol. In the course of an interesting address, he said,—

We are at this time diminishing our wealth and the means of supporting our rapidly-increasing population by more than 100,000,000*l.* per annum. And why? Simply because foreign nations will not voluntarily take such sufficient quantity of our goods to enable us to liquidate our constantly-recurring indebtedness to them for the food we involuntarily require at their hands. Again, let me ask why? Simply because we do not manufacture cheaply enough, and to some extent well enough. For the third time let me ask why? Simply because our labour is too dear,—in respect of price, in respect of the quantity of work performed, and also in respect of the obstructions and restrictions which the modern workman thinks fit to place upon his employment and employer. In all these

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condensation of the air that is the cause of all this water. It is certain that the water is deposited on the outside of the Portland cement, and does not pass through it.

respects the English capitalist employer,—the workman's best friend,—is placed at a singular and often ruinous disadvantage when he is brought by the exigencies of his business into immediate competition with the foreign capitalist employer, who, although suffering to some extent from the operation of similar interferences, suffers from them in a much milder degree, and to a much smaller extent. The causes of this immense loss to the country,—a loss of such magnitude that it cannot be continued for many years without involving the nation in ruin,—are not difficult to discover or far to seek. We have passed through a period of unnatural and factitious prosperity. The capitalist has, unfortunately for himself and his country, in too rapid a manner duplicated and re-duplicated his wealth, whilst the working man, observing this, and being misinstructed by his popular advisers, themselves utterly ignorant of the first principles of international political economy, has conceived and become thoroughly imbued with three transparently false notions. First, that he is entitled to share in his employer's success in business; secondly, that he has a right, in combination with others, to exact conditions from, and prescribe terms to, his employer; thirdly, that he has a right, in combination with others, to force his employer to yield to his exactions and prescriptions,—exactions and prescriptions which concern not merely himself, but which are so exercised as to control the employer in regard to the manner in which he shall conduct his business, and even in respect of his relations to the general public at home and abroad. Besides this, the workman is induced, by popular misrepresentations, to believe that capital is rather his enemy than his friend, and that he has a perfect right, by unionistic efforts, to crush his employer's trade for union purposes, and so to destroy, in the result, the source of his own livelihood. And again, the working man has been, and is still, so mistaught as to have become firmly convinced that an increase of wages, however enforced, is necessarily a sound and permanent addition to his own means of living, in comfort or otherwise, and only too frequently "otherwise." Owing to these patent mistakes, wages (but not the means of living) have of late years been forced up in an undue manner in this kingdom;

whilst, on the other hand, however, production has been relatively as unduly forced down. The trades once monopolized by England, the whilome workshop of the world, have become wholly or partially settled elsewhere; whilst our own working people, still unshaken in their belief in the virtue of strikes, high wages, short hours, and workshop restrictions, are only partially employed, and that too with the certainty staring them in the face that unless they cease to conspire to make goods dear,—the goods they buy as well as those they make,—their opportunities of earning a comfortable livelihood must necessarily become from year to year fewer and fewer, till in the end, when we shall have lost the larger part of our foreign export trade, the struggle for existence will become most painfully and increasingly severe among them, and less and less capable of mitigation. Much observation and long experience have finally brought me to the conclusion that if the trade of this country is to be saved, and if the British workman is to be secured of his industry and its well merited fruits, the cost of all commodities, labour included, must be closely assimilated in this kingdom to the cost of like commodities on the Continent of Europe and in America. May man and master open their eyes to this already pressing necessity.

St. Alban's Cathedral.

FOR some weeks past workmen have been busily engaged in excavating the floor of the nave and around the bases of the great piers of the south arcade of St. Alban's Abbey; these latter spaces have been filled with concrete as a preparatory measure to the erection of the ponderous trusses and shoring with which it is intended to lift off the roof. We understand that at the junction of the Early English work of Abbot Trumpington with that of the Decorated of Abbots Hugh de Eversden and Richard Wallingford, the roof will be severed, and by means of powerful screws the western portion, about 120ft. long, lifted off the walls. The next proceeding, after centering all the arches with massive timbers, will be the critical one of forcing the whole mass of Trumpington's work, the triforium and clerestory, with all its beautiful arcades, to an upright position. As this wall now leans over 2ft. 4in. towards the south, and is upwards of 80ft. in height, much anxiety is felt as to the success of the undertaking. Iron ties from north to south will be inserted in two tiers through the spandrils, with coupling screws in the middle, as were so successfully used in repairing the great central tower; the three tiers of raking shores already in position will be added to considerably, and four hydraulic rams will be used simultaneously with powerful screw-jacks and other mechanical appliances to move the great mass. Raking shores will be applied inside the building at every vantage point, and two enormous horizontal trusses, the whole area of the section of the nave under repair, will be placed at the heights of 30ft. and 50ft. respectively, in order to regulate the distance to which the arcading is to be forced. Every precaution is being taken to render the bold undertaking a successful one. After the wall has assumed its upright position the roof will then be lowered on it in its proper place, and meanwhile four flying buttresses will be constructed to keep up the work so moved. These buttresses will be very massive, the abutments above ground projecting no less than 9ft. from the south wall, with, of course, foundations far beyond. In excavating for the westernmost of these, the workmen have unearthed the foundations of one of the great western towers, which was begun to be built by Abbot John de Cella, about A.D. 1209. The whole of the five western bays of the south aisle are to be groined as of old, the former groining having been destroyed, and the roof of this aisle is to assume its ancient high pitch. After these works are completed, the next section to undergo repair will be the four bays of the nave next eastward. The piers here of Hugh de Eversden, which were erected after the great fall of this portion of the abbey in 1323, show signs of weakness, being split vertically in many places. At present, as a precautionary measure, and with the view of preventing danger from any possible additional weight being thrown on them, it is intended to grip them with trussed balks, strongly bolted together. With all these works the restoration of the dilapidated western front must not be lost sight of. Here were once to be seen three grand porches, the like of which for architectural beauty were not to be found in the kingdom. The great central porch is in fair preservation, and with some repair will again be secure; but the two flanking porches, now hidden from the public by the hideous blocking-up of their fronts, are in a sad state of dilapidation and decay. Any one who will picture these three beautiful porches, with crocketted pendiments and finials, flanked by two grand towers; the two noble Early English turrets (now cut off level with the top of the walls, and not seen) standing proudly above the roof; the high-pitched gable of the nave, now sadly and undignifiedly cut down—if his imagination have been assisted by a visit to Wells Cathedral, or some other similar English and Continental great churches—will be able to realize what a thing of grandeur the western front of St. Alban's Abbey must have been.

The Royal Funeral Effigies in Westminster Abbey.

THERE is still a nook in Westminster Abbey which is not thrown open to the public, and is, consequently, but little known, though it contains relics of exceeding interest. We allude to the small chantry, or upper chapel, in which are now preserved the wax and wooden effigies of several of our kings and queens that have been used in the royal funerals in former ages. The sight-seers of the present day are not aware of the existence of these memorials, though country visitors to London, in old times, placed them in the same rank of wonders as that they assigned to the lions in the Tower. Goldsmith's Chinese philosopher alluded to them vaguely when he wrote, referring to an iron gate in the sacred edifice where threepence were demanded of him, "I expected, upon paying here, to see something extraordinary, since what I had seen for nothing filled me with so much surprise. But in this I was disappointed; there was little more within than black coffins, rusty armour, tattered standards, and some few slovenly figures in wax." These figures are now, as we have indicated, separated from this companionship, and placed in their glass cases and cupboards in Abbot Islip's chantry. The chapel is in the north aisle of the choir. It is approached by a low door, which gives access to a winding stair that leads up to it.

One side of the chantry consists of open arches, from which the abbey can be viewed. The cases are ranged round the four sides, however, and one, raised on a stand, containing an effigy of the Duke of Buckingham, occupies the centre of the floor. As we enter, we stand before the effigy of Queen Anne. A cloud of remembrances come to mind as we gaze upon the kindly pale face and somewhat homely form, set out with its brocaded silk robes and pearl ornaments. We know that this is the figure that lay upon the funeral car of the royal lady, and that the dress is such as she was known to wear, and would be recognized as part of her presentment by the silent crowds that gazed upon the solemn procession; the same, too, that her numerous little children, all lying in a vault close by, would have recognized, had they lived to grow to the age of recognition. We cannot look upon it with the same immovability as did the Chinese philosopher. We think of the Augustan age over which she presided, her friendships, her tenderness, her bounty, with peculiar interest, and turn from it with lingering regret.

Close by is the effigy of Queen Elizabeth. It does not represent the beautiful being we might picture as the "fair vestal throned in the west," but the aged lady she became at the close of her long reign, wrinkled and thin, dressed too in brocaded silk, with jewels round her withered neck, and with rosettes on her high-heeled shoes; again, we may be sure, the veritable image of the presence to which her loving lords and commons knelt. Surely, we have few personal relics in the land of greater interest.

Effigies of the Duchess of Buckingham and her son are also preserved here, dressed as magnificently as the royal ladies, mute evidences of the consideration enjoyed by them. Standing near the recumbent effigy of the Duke of Buckingham is the effigy of King Charles II. It is erect and life-like; more dusty, perhaps, than the rest, but enabling us to realize exactly and vividly the popular monarch as he walked about St. James's Park feeding the ducks at the Decoy, or sauntered down the Mall, or round Rosamond's Pond. "No kind of danger, James," he might be saying, "no kind of danger, James, for I am sure no man in England will take away my life to make you king."

Near to King Charles is a figure representing Nelson, somewhat short of stature, sunburnt, and in a naval uniform. It appears that the Abbey was comparatively deserted by sightseers after the burial of this hero in St. Paul's, and to attract them back again, the officials caused this figure to be made and dressed in clothes that he had worn. This is the only figure belonging to this century.

In a closet by the side of the case that contains the effigy of Queen Anne, are placed several unidentified figures made of wood, stripped, for the most part of their coverings, though in two or more instances still possessing a fragment of the garments with which they were originally clothed. In one of these instances the fragment in question, however, is but an indication of a gilded crown. It has been suggested that this effigy may have represented Queen Philippa, and a slight research may possibly establish this supposition as a fact, though it is believed that effigies were first used at the burial of Henry V. Previously, the kings themselves were shown to the people in their royal attire; but as that monarch died at Vincennes, this custom was necessarily abandoned, and on the arrival of the procession that accompanied his remains from Paris, an effigy was placed on the funeral car, which was followed by his three chargers up to the altar. This effigy is, probably, among the little gathering thus unceremoniously stowed away. The absence of finish to the features of those that are visible in the dusk of their recess suggests that the faces may have been once covered with wax like those in the excellent preservation we have mentioned.

Altogether the collection has a singular charm. It brings the past before us as vividly as any enchantment could do, and with greater reality, for these figures we know belong to their own time, and were robed in their own time, and are no counterfeits as far as costumes and accessories are concerned. In the lifetime of the originals, we call to mind, the Abbey was but a speck on the vastness of their possessions, and now these semblances are but specks on the vastness of the Abbey, occupying indeed but a small portion of the space dedicated to one of its abbots, but still worthy that some account should be taken of them, and care exercised that their condition should not suffer from neglect.—*Builder.*

The Caxton Celebration Collection.

THE collection at South Kensington, brought together to celebrate the 400th anniversary of the introduction of printing into England, has an interest beyond the object the promoters of the celebration have in view. Those who desire to acquaint themselves with the ancient and modern typography, cannot do better than spend a few hours in examining the valuable collection of typographical apparatus and the earlier records and block books to be found in the galleries at Kensington; we, however, content ourselves with examining the upper gallery of old books and specimens of printing. We here find some of the earliest examples of block engravings, and the systems of printing of Guttenberg, Meerman, Heenecker, Santander, Koning, and others. The specimens of wood engravings, many of Albert Dürer's, and some other rare prints of the 15th and 16th century, are especially interesting; and so is the collection of the earlier editions of the Bible and New Testament, many of them of extreme rarity and in good preservation. Thus we see the first edition of the present version of the Bible with the date 1611 in the Old English letter; another a Sclavonic Bible, 1580; and Bohemian Krulic Bible printed in 1587. A rather interesting portion of the collection is that lent by the Guildhall Library Committee, showing various styles of printers' types, vignettes, ornaments, tail-pieces, and other embellishments of early printing. Among the prints are illustrations and descriptions of royal pageants of the city of London, "Triumphs of London," as they are called, and these are generally of the sixteenth century. The cases of books printed by Caxton are extremely interesting, as showing the earliest styles of printing, soon after Caxton set up a press at Westminster, though how many of them are really genuine it would be difficult to say. We noted No. 130, the "Directorium Sacerdotum," first edition of second version, folio, with date 1417; "The Fifteen Oes," 4to, with a very piquant border and woodcuts, in which birds and flowers are entwined, printed by command of the Princess Elizabeth, Queen of England, by William Caxton (1490); "the Mirrour of the World," third edition, lent by the Duke of Devonshire; "Fables of Æsop, of Avian, of Alfonse, and of Poge the Florentine," with woodcuts, "emprynted by me, William Caxton at Westmynstre, folio, 1484," lent by the Queen; "Canterbury Tales," by Chaucer, folio, with curious woodcut; "Rhetorica Nova," Abbey of St. Alban's, and others. The "Fables of Æsop" are illustrated by a figure surrounded by a symbolic representation of the fables, and, as a specimen of an early wood-block hatched in coarse lines, we have seldom seen its equal. The "Chronicles of England," folio, second edition, with long commas, and date 1482, illuminated by red capitals of straggling shape, is a fair specimen of the age. It may be interesting to many to say that previous to 1476 there were no separate titles to books; from about that date they began to be printed on detached leaves. Another peculiarity of the editions of the fifteenth century was the absence of capital letters at the commencement of divisions. In the early specimens of typography we find spaces to have been left, which were afterwards filled up by illuminators, who placed the initial letters in these spaces for those who purchased books—then of great value. We see many of such kinds of illuminated initials, embellished with gold and various colours. Another mark of this period was the rare occurrence of divisions, commas, and semicolons, and this originated no doubt from the great exactness with which the printers copied the original MSS. We are struck also with the vellum-like thickness of the paper, the peculiar inequality of the types, and the use of abbreviations, all of which add considerably to the artistic appearance of fifteenth century typography. "The History of Reynard the Fox," folio, second edition, 1489, is shown in a fac-simile of pages from the copy in the Pepysian Library, Cambridge. Of the same date is a copy of the "Directorium Sacerdotum," from the Bodleian Library. But the greatest interest centres in a small glass case, containing two folio editions, printed by Caxton, with the date, 1477. One is the "Dictes and Sayings of the Philosophers," translated by Earl Rivers, and printed by Caxton. This is described as the first book from Caxton's press, and is the foundation stone of the collection. The type is tolerably clear, and has red initials. The date, 1477, is printed in the body of the text of the last chapter. The other book is the "Recuyell of the Historyes of Troye," translated by Caxton, in 1469-71, and printed shortly after at Bruges. It is the first book printed in English. It is said the demand for this book was so great that Caxton could not transcribe copies fast enough, and he employed the new invention of printing to aid him. "The Game and Playe of Chess" was another—the first book in England, according to some authorities. This was printed at Westminster, and completed in 1476. But visitors to the exhibition will be still more interested in Guttenberg's Bible, printed 1450-55, taking six years—a large folio.

Considerable doubt has been expressed by authorities as to the real introduction of printing into England, generally conceded to Caxton, a mercer and citizen of London, and it is now almost unnecessary to dispute the generally received tradition, An old chronicle, with a date of its impression from Oxford in 1468, was discovered, or alleged to have been found, in the Archbishop of Canterbury's palace, and it was considered a decisive proof that printing was established in the University of Oxford, some years before Caxton returned from the Continent, where he had been travelling many years in connexion with his own trade. The fact may be mentioned if not worth much. There is some misunderstanding, however, as to the real value of Caxton's share in the great work, and it is right to say other places and men claim the honour of type printing. It is not worth while to contend that Corsellis of Haarlem, adopted the same mode, when Caxton was the first to practise the art of printing with metal types in England. However, it must not be forgotten, that the great discovery was the employment of separate metal types cast for the purpose, and not that of block printing in which the types were engraved on blocks of wood—a mode whose origin is lost in antiquity. Mentz, Haarlem, and Strasburg, are places that claim the honour of having invented the art of type-founding, and every one knows that to John Guttenberg is attributed the invention of cut metal types, with which the earliest edition of the Bible was printed in 1450, which is to be seen at Kensington. Cut wood or metal types were used. The last stage of the art consisted in casting the types in matrices, invented, it is said, by a partner of Guttenberg—Peter Schoeffer—and the first work printed on these is said to be "Durandi Rationale," in 1459. Very conflicting are the statements of authorities on the subject, but it may be considered tolerably certain that to Guttenberg is due the founding of metal types in a matrix, though his claims was contested at law by his partner in 1439. It was this process which constitutes the art of printing as we know it, and it is questionable whether movable wooden types were used to print an entire book at that period.

Of course, the method of taking impressions from signets—wooden stamps in which the letters are engraved, to be seen in the British Museum—is a very ancient art. Wilkinson, Layard, and others have discovered many such means of impression in the form of clay, wood, and bronze stamps, while numerous ancient examples in papyrus, linen, and parchment show us the kind of impressions produced by these means. In the thirteenth century picture-printing from wooden blocks was practised. To Lawrence Coster, of Haarlem, it is alleged, is due the block printing of the fifteenth century, when many books appeared printed in one-page blocks. The mode of separate wooden letters, cut to fit each other, followed, and Coster, probably practised this also: at any rate it was this invention, to whomsoever due, that inaugurated the art of modern printing. Thus, it will be observed, the art has passed through five well distinguished phases—first, the stamp printing of antiquity; second, block printing; third, cut movable wooden letters: fourth, cut metal type, invented by Guttenberg; and fifth, casting types in moulds. All these phases of the art are to be studied in the collection at Kensington, though it would considerably have enchanced the interest if the books and cases had been classified and labelled with more care. We cannot fail to observe in the earlier specimens of type printing the great resemblance to the old manuscripts; and as works of art in which the individuality of the type cutter is traceable, we cannot also disregard the difference of the cast type introduced into the printing. Thus, from the time when the old religious recluse in the intervals of canonical hours fabricated his illuminated Bible or breviary, with all the patience of his art, to the mechanical printing of to-day, we trace a mechanical improvement going on simultaneously with a diminution of artistic zeal. We lose the cherubic initials in colour and gold over which hours were spent; but we have gained a thousand-fold in the multiplication of copies. Is it yet possible for art and mechanical progress to meet?—*Echo.*

Chancel Screens: Important Judgments.

DR. TRISTRAM, Chancellor of the diocese of London, has delivered judgment in the Consistory Court upon the petition of the Vicar and Churchwardens of St. Augustine's, Haggerstone, to issue a faculty authorizing the erection between the chancel and the nave of a dwarf-wall, with entrance-gates.

He said, "It had been the practice to refuse to issue faculties authorizing the erection of gates to chancel-screens, or of chancel-screens making an unusual and marked separation between the chancel and nave. In the present case the Court was asked to depart from that rule. The argument in favour of the gates was shortly this, that before the Reformation chancel-screens were a necessary adjunct to a parish church, being generally surmounted with a crucifix, called 'the rood;' that gates were the proper appendages to chancel-screens; that though the rood was directed to be removed and the rood-loft altered, yet the then-existing screens were allowed to remain, and the Rubric required a screen of some sort or other in all our churches. That the construction of the Rubric was not in accordance with contemporaneous or continuous usage; and it had never been deemed imperative, in the faculties issued since the date of the Rubric, to require the chancel to be so separated from the nave. The significancy of the screens in question could only be construed to be for the purpose of exclusion, and to show that the chancel was of a sacred character, distinguishable from that of the rest of the church. The introduction of gates with such a significancy might cause offence and be indicative of making the parish church the church of the party. In all the circumstances he saw no good reason for departing from the general rule established by Dr. Lushington, and he therefore rejected that part of the prayer of the petition which asked the court to sanction the erection of gates attached to the wall. The faculty might go for the other alterations desired."

The Commissary-General has also delivered judgment on the petition of the Rev. Henry Lloyd Russell, Vicar of the church of the Annunciation, Chislehurst, for a faculty authorizing certain alterations or decorations in the chancel of the church, including the erection of a chancel-screen of considerable height, with entrance-gates and a large cross.

He said, "The plans had been submitted to the Archbishop for his approval, but his Grace had declined to endorse them. As the Vicar now said that he was content that the faculty should go without the gates and the cross, and as the screen was an open one and did not in any way impede the view, and having been informed by the Registrar that the Archbishop would not object to the plan as altered, the faculty might go for all the matters prayed, except the gates and cross."

Review.

Twenty-one Years in St. George's Mission. By the Rev. C. F. Lowder, M.A. Rivingtons, Waterloo Place, London.

There will be many who will not agree with the doctrinal standards and ritual practices of St. George's Mission, but there is no earnest-minded Christian who can do other than admire the love and self-devotion with which the Mission has for twenty-one years been carried on; and no one can deny the wonderful success with which it has been blessed. Church workers will find the book full of suggestions, and, what is better, full of the inspiration of noble example. Everybody will find a deep interest in the graphic pictures and quaint anecdotes of a phase of human life unknown to most of us.

Correspondence.

To the Editor of the CHURCH BUILDER.

DEAR SIR,—As the *Church Builder* is taking so wide and useful a view of Church requirements—perhaps, extending to Church furniture—may I ask if it has occurred to you to suggest, or to call out suggestions, for flower *vases* (I cannot find the exact name) for the Holy Table.

Artistically, I cannot put flowers into a brazen glittering stand (such a violation of Nature's harmony!); and yet the Ecclesiastical form must be secured.

I do not myself (perhaps, because belonging to an elder generation) pretend to be an enthusiast for this special form of Church ornamentation, but I have no wish to thwart the legitimate taste of others.

What seems to be wanted, is not so much the costly vase, or rather vases, but the form and material which in tone and design will not be obtrusive and will not wear out, and be within reach of any Church Decorator.

Possibly, Doulton's Lambeth Ware might yield something that would be true, though unpretending, and solid and yet not clumsy. The fragility of glass and pottery (with its glaze) would be escaped; and little skill would be required so to arrange the flowers, that the vase itself should not be too prominent. Every preference should be given to cut flowers, and those of the freshest and best. The eye should fall on them only.

Pardon these lucubrations on a subject of minor importance, from

Yours faithfully,
E. J. EDWARDS.

Trentham, Stoke-on-Trent,
April 11, 1877.

EPISCOPAL COSTUME.—At the meeting of the British Archæological Association at Wrexham, Mr. M. H. Bloxam, F.S.A., made some observations on the monuments in the parish church. One was a monumental effigy, unfortunately very much abrased, but of considerable interest, since there were only two others similar to it that he had found throughout his explorations. This was the effigy of Hugh Bellot, Bishop of Bangor, and afterwards Bishop of Chester, who died in 1596. One peculiarity of this monument was that it had some bearing on the vestarian controversy of 300 years ago, and which had been again aroused in these days. The effigy represented the bishop, clad partly in the Reformation vestments, in rochet, chimere, and lawn sleeves, which were properly called vestments; but over that he wore the academical habit of a Doctor of Divinity of Cambridge. He also wore a fur or ermine tippet falling down behind the shoulders, and round the neck a short ruff. There were only two other effigies similarly clad. One was that of Archbishop Grindall, in Croydon Church, which was destroyed by fire a few years ago; the other that of Bishop Carey, in Exeter Cathedral; and if they referred to Speede's "Counties of England," they would find among the illustrations a Doctor of Divinity exactly so depicted. These were the only three episcopal effigies represented partly in vestments and partly in the academical habit.

LEONARDO DA VINCI'S "LAST SUPPER."—M. Viollet-le-Duc writes from Milan to the *Journal des Débats* :—"I have been distressed at my visit to Santa Maria delle Grazie to see the fresco by Leonardo da Vinci, of 'The Last Supper,' completely disfigured by restorations. The three apostles at the end of the table, to the right of Christ, have been entirely repainted. And then this fine painting is in its last state of decay. The wall is incurably damp, and the plaster flakes off in small pieces, which gradually become larger. It is many years since I saw the Cenacolo, but from what remains, it appears to me that Morghen's engraving is singularly wanting in the greatness, action, and expression of the original."

A HERO.—A few months ago some workmen were employed to fix a lightning conductor on the top of the belfry of the Church of Ville-sur-Ourthe, in Belgium. One stood upon the shoulders of another named Caris, in order to complete the fixing of the rod by pouring molten lead into the joint, and in doing so the surplus metal flowed down upon Caris's arm. He endured the pain without moving, so as not to risk his comrade's life by a fall. The *Builder* made known this act of heroism in England, and was enabled to send over a testimonial to Caris, subscribed by a few of its readers. The *Builder's* statement was copied into the Belgian newspapers, and some officers of the army took the matter up and raised a subscription, in which the Count of Flanders joined, and the proceeds have been invested in some plots of land, which have been presented to the "brave Belge." The King of Belgium has also sent him a special gift.

Since the above was in print the following paragraph has appeared in the columns of the *Builder*. We are glad to have to record a second instance of such true heroism.

"Some repairs being in progress to the roof of a house in High-street Barnstaple, by Mr. Stocker, builder, a ladder, 50 ft. long, was reared from the roadway. A mason's labourer, named Charles Jones, when nearly at the top of the ladder, but not sufficiently so to deposit a heavy load of mortar on the roof, was observed by George Cross, the mason, who was waiting to take the load from him, to suddenly stop and to be in a fainting condition. Cross immediately went down the ladder, and removed the load from the fainting man's shoulder on to the roof. He then descended to the assistance of Jones, whom he found in a fit ready to fall, but this he happily prevented by getting across him, and holding him tightly by hand and leg. Jones, in his fit, fixed his teeth in Cross's arm, and trembled violently as well as struggled to get free. For fifteen minutes the people below witnessed the struggle, afraid to ascend, until another brave fellow, named William Richards, a driver of a van, ran up the ladder to the assistance of the mason. In the meantime the fire-escape ladder was brought to the spot, and in the nick of time the police ascended, and the leathern-belt belonging to the escape being fastened round Jones, he was lowered, still in the fit, to the ground unhurt.

"The mason, Cross, was much exhausted, and when he regained the ground fainted. His bravery and resolution well deserve recognition." We re-echo the concluding sentence of our contemporary's narrative, "His bravery and resolution well deserve recognition."

THE CRYPT OF ST. PAUL'S.—A part of the vast crypt under St. Paul's has been recently formed into a chapel for early celebrations, which, however, is not regularly closed in by any architectural additions to the structure, but consists simply of a carved wood communion table, raised upon a solid podium ornamented with mosaic work, immediately beneath the eastern part of the choir, in the place which would be called the apse of the Cathedral, the table being a considerable distance from the east window, from which it is chiefly lighted. Around the table, and for a large space in front, extending to the side walls of the aisles, a pavement has been laid down, designed by Mr. Penrose. It is intended eventually to carry out this tesselated pavement over the whole of the crypt, and, with this view, another large space had been finished previously to this chapel, forming the floor of the central columnar chamber, where the tomb of Nelson stands. The general design of the pavement is one throughout; but as the chapel is approached the geometrical spaces are more ornamental, and the whole is enriched with bright colours in the marbles as well as with sacred emblems, and four circular compartments containing the Evangelists. In these the azure of the lapis lazuli, the deep-toned red of the rosso antico, the Sicilian jasper, the giallo, and other precious marbles give sufficient brilliancy to be in keeping with the surrounding ornament without departing from the style of the old *musivum opus* which Mr. Penrose has adopted. A point of interest in this application of mosaic work is that it has been entirely done, so far at least as the mechanical part goes, by the hands of the female prisoners at the Woking Gaol. The table is of carved oak work, having spiral columns at the angles and panels, with a low dossal of simple character.

MISSION CHAPELS.—(Extract from a letter to the Assistant Secretary, Incorporated Church Building Society.)—" . . . The good work which you advocated at —— Church is just the thing wanted to meet the spiritual needs of the poor, and that class of Christians who go to the Dissenting Chapels because, in many cases, the parish or regular district church has become too exclusive for them. The opening of Mission-Rooms with bright Catholic services is just the thing, in my humble opinion, to counteract the evils of dissent, as well as the exclusiveness of too many churches. I beg to enclose a P.O.O. for 2*s.* 6*d.* in accordance with the form I filled up, and put in the bag on the occasion of your earnest appeal at —— Church, and only regret it being out of my power to subscribe more, but if you have any collecting cards for the same object, and will send me one, I will do my best to get subscribers. I enclose my card, and remain, &c."

Grants,

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At a Meeting held at the Society's House, 7, Whitehall, 17th July, 1877, (the only Meeting in the last quarter), the Right Hon. the Earl of Powis in the chair, Grants of Money amounting to £3224, were made in aid of the following objects, viz.:—

Building New Churches at Bear Park, in the parish of S. Oswald's, Durham; Harlesden, All Souls', Middlesex; Hugglescote, near Ashby-de-la-Zouch; Kensal-green, S. Jude, Middlesex; Loughborough, Holy Trinity; Mapperley, S. Jude, in the parish of S. Ann's, Nottingham; Newcastle-on-Tyne, S. Matthew; Ponder's End, in the parish of S. James, Enfield, Middlesex; and Old Ford, S. Paul, in the parish of Bow, Middlesex.

Rebuilding the Churches at Cricksea, near Maldon, Essex; Newland, S. Lawrence, near Maldon, Essex; Southampton, S. Mary; and (on a new site) Upton-on-Severn, near Worcester.

Enlarging or otherwise improving the accommodation in the Churches at Aston, near Ludlow; Bardney, near Lincoln; Constantine, near Penryn; Exeter, S. James; Good Easter, near Chelmsford; Goxhill, near Hull; Holyhead, S. Cybi; Mariansleigh, near South Molton, Devon; Market Rasen, Lincoln; Rothley, near Loughborough; S. Ippolyts, near Hitchin, Herts; Stalbridge, near Blandford; Tilston, near Malpas, Chester; Upleadon, near Newent, Gloucester; and Whitestanton, near Chard, Somerset.

Under urgent circumstances the Grant formerly made towards reseating and restoring the Church at Felstead, near Chelmsford, was increased.

Grants were also made from the Special School-church and Mission-house Fund towards building School or Mission-churches at Claverham, in the parish of Yatton, Somerset; Nanpean, near Grampound-road, Cornwall; and Offerton, near Stockport.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association remittance; *M.C.F.*, for Mission-Church Fund.

1877.

Canterbury.

(*No remittance.*)

York.

July 3	Fylingdales	*O*	£1	19	0
27	Laxton	*O*	3	16	4

London.

July 5	Upper Clapton	*A*	24	15	10
9	Norwood	*O*	5	2	9
24	Upper Edmonton, S. James's	*O*	14	10	0
Aug. 3	Edmonton (M.C.F.)	*O*	12	14	0
15	Shepherd's Bush, S. Stephen's (M.C.F.)	*O*	11	7	6
Sept. 4	Hammersmith, S. John's	*O*	1	16	6

Durham.

Sept. 12	Newcastle-on-Tyne, S. John's	*O*	3	0	0

Winchester.

July 9	Southsea, S. Augustine (M.C.F.)	*M*	3	0	7
		O	1	12	1
9	Kingston	*O*	2	17	4
Sept. 11	Freshwater (I.W.)	*O*	12	19	2

Bangor.

Aug. 17	Bangor Diocesan	*A*	37	4	1

Bath and Wells.

June 19	Ruishton	*O*	0	10	0
July 31	Timsbury	*O*	2	17	6

Carlisle

Aug. 3	Staveley	*O*	2	12	6

Chester.

(*No remittance.*)

Chichester.

June 25	Hayward's Heath, S. Wilfrid's (M.C.F.)	*O*	6	6	0

Ely.

June 26	Edworth	*O*	1	0	0
27	Isleham	*O*	3	0	0

Exeter.

1877.

June 20	Withecombe	*O*	£0	10	0
29	Colaton Raleigh	*O*	1	16	11
Aug. 31	Honiton Clyst	*O*	1	4	0

Gloucester and Bristol.

June 28	Marston Meysey	*O*	1	8	8
Sept. 18	Box	*O*	6	1	1
18	Colerne	*O*	3	3	4

Hereford.

(*No remittance.*)

Lichfield.

June 21	Ford	*O*	1	16	4
July 17	Sambrook	*O*	0	12	10
Aug. 8	Needwood, Christ Ch.	*O*	3	8	0
8	Norbury	*O*	4	0	0
Sept. 14	Fradley	*O*	3	5	6

Lincoln.

July 18	Skirbeck, Holy Trin.	*O*	1	5	9
18	Welby	*O*	2	8	10
Aug. 3	Great Gonerby	*O*	1	7	11
8	Navenby	*O*	1	4	9

Llandaff.

July 16	Gabalfa	*O*	1	7	6

Manchester.

July 2	Swinton	*O*	2	9	0

Norwich.

July 23	Walpole, S. Peter	*O*	1	18	3
27	Axhill	*O*	6	15	3

Oxford.

July 3	Warfield	*O*	1	19	11
Aug. 22	Asthall	*O*	1	2	3

Peterborough.

July 3	Harby	*O*	1	10	0
Aug. 3	Dallington, S. James's	*O*	2	8	0
16	Kettering (M.C.F.)	*O*	13	1	4
22	Northampton	*A*	25	0	0

Ripon.

Aug. 22	Ilkley, Parish Church	*O*	4	4	0
22	,, S. Margaret's	*O*	7	12	9

Rochester.

1877.				
June 27	Eltham ………………*O*	19	10	6
July 20	Blackheath, All Saints' *O*	21	12	0
Aug. 2	Forest Hill, Christ Church ……………*O*	5	0	0
9	Gravesend Ch. Union *A*	19	0	0
10	Thorpe-le-Soken ……*O*	3	10	8
30	Luton …………………*O*	4	7	9
Sept. 4	Streatham (M.C.F.)…*O*	17	12	8
5	,, Christ Ch. (M.C.F.)……………*O*	21	7	4

S. Alban's.

July 12	Mount Bures…………*O*	1	2	7
19	Hertford, S. Andrew's *O*	4	7	8

Salisbury.

June 19	Glanvilles Wootton…*O*	2	3	6

S. Asaph.

1877.				
Sept. 4	St. Asaph Cathedral *O*	£4	5	0

S. David's.

July 20	Aberayon ……………*O*	1	11	8

Truro.

(*No remittance.*)

Worcester.

June 21	Kidderminster, S. John's ………………*O*	2	5	0
July 19	Barnard's Green ……*O*	3	0	6

Sodor and Man.

(*No remittance.*)

THE CHURCH BUILDER.

AN

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·O·HOW·AMIABLE·ARE·THY·DWELLINGS·O·LORD·OF·HOSTS·

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The Church-Builder.

No. LXV.

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The Parent Society and Diocesan Associations.

IN the *Literary Churchman* for Nov. 17, 1877, there is an article entitled "Church Organization—Central Action and Diocesan Action," which is evidently inspired by a paper read at the Truro Diocesan Conference, held in the month of October last, by the Rev. A. J. Ingram, Secretary of the Additional Curates' Society, which paper was reported very fully by a local newspaper, the *Royal Cornwall Gazette*. Mr. Ingram's paper of course deals mainly with the proposals respecting the Additional Curates' Society, and the new diocese of Truro. But at the same time, he must have the credit of having brought prominently to the front the general principle (which has been in the first instance adapted to the requirements of his own Society), upon which the writer of the article referred to deals at some length and fulness.

It is a principle of unity; and if there is a Church Society which needs the application of that principle, it is the Incorporated Church Building Society. Not that at head-quarters there are any elements of discord; but, the relations between the Parent Society and the Diocesan Societies are eminently unsatisfactory. At the Anniversary Meeting of the Incorporated Church Building Society in 1876, the Archbishop of York termed the Diocesan Societies "unnatural enemies" of the Incorporated Church Building Society. And it cannot be denied that there is a great deal of truth in that remark; for what is the fact? Almost every diocese has either a separate Diocesan Church Building Society, or else Church building is one of the objects of a general Diocesan Association, embracing supply of clergy, education, and other important matters. Well, what follows? naturally enough every exertion is made within the diocese for collection of funds for the support of the Diocesan Society. Public meetings are called, subscriptions invited; the Bishop issues a pastoral, church offertories are asked, and parochial associations are appealed to. Then comes the Parent Society. The diocese is invariably so much indebted to it, that the bishop very likely issues a pastoral for it too. The organizing Secretary sets busily to work—circulating the pastoral, inviting subscriptions, preaching for collections, and using every effort to obtain as much support as possible.

Thus it comes to pass that within the limits of the diocese, two sets of machinery are in motion for what is practically the same end. Is this not a great waste of power? It is really a serious dead loss to the Church; a loss of strength by misdirected energy; and we are convinced it is in a pecuniary way often a great loss too. There are flourishing Diocesan Societies, but there are others which are quite the opposite; indeed, some are well-nigh defunct. But as long as the diocesan organization and the central organization (to use a term well understood) coexist in the same diocese, they must always be in conflict, or else one flourishes at the expense of the other. People won't support both, either by subscriptions or church offertories.

Now what remedy do we propose? It is a similar one to that already adopted in the diocese of Truro for the Additional Curates' Society. Let the Diocesan Society be *really*, and *not only in name*, a local committee of the Parent Society. This was once the case with many of the existing Diocesan Societies, and the name "Diocesan Committee" still lingers in some places, but only as a name.

The connexion between the diocesan and the central committee is in some six or eight cases maintained so far as this, that the diocesan body makes a remittance of a portion of its funds to the Parent Society; but still the two bodies are perfectly distinct, and they work in all other ways independently of each other.

We are glad to be able to state that the principle here advocated is already being considered by the Incorporated Church Building Society, in relation to the diocese of Truro. It would be premature to enter into any details now, as in this particular case the details have not been fully worked out and agreed upon; but it is a source of satisfaction to be able to note that arrangements are now under careful consideration, and it is hoped that before long they may be brought to a satisfactory and workable conclusion.

Thus much, however, may be asserted, that, upon a *primâ facie* view, it would appear that the central body, with its fixed office, its staff of secretaries and clerks, is better adapted to undertake the work of gathering in funds; while the local diocesan committee, with its local knowledge of each particular application within the diocese, would render invaluable service in supplying information respecting each case, and in advising upon the amount of grant which would be appropriate to each application.

We would earnestly commend this principle to the careful consideration of all those who may read these words, for it does seem to be in accordance with that principle of unity, which is so powerful that it has passed into a proverb, and every one recognizes the truth of the saying, Unity is Strength.

Letter from the Bishop of Winchester.

THE subjoined letter, addressed to the Assistant Secretary of the Incorporated Church Building Society, was intended for publication especially in the diocese of Winchester, in the belief that it would lead to a more general support of the Society in that diocese:—

"Farnham Castle, Surrey, November 16, 1877.

"My dear Sir,—The Church Building Society has done a great deal for this diocese in helping to build and to restore churches. It is still doing very much. I am sorry to learn that it receives comparatively little support. Figures seem to show that it has given to the diocese of Winchester between four and five times as much as it has received from it in subscriptions and offertories. I therefore gladly authorize you to use any influence in your power to induce the Clergy of the diocese to commend the cause of the Society to their parishes. The great work of Church restoration which has distinguished the last half-century would hardly have been possible if the Church Building Society had not promoted and fostered it.

"I am, dear Sir,
"Very truly yours,
"E. H. Winton.

"The Rev. Hugh Fleming."

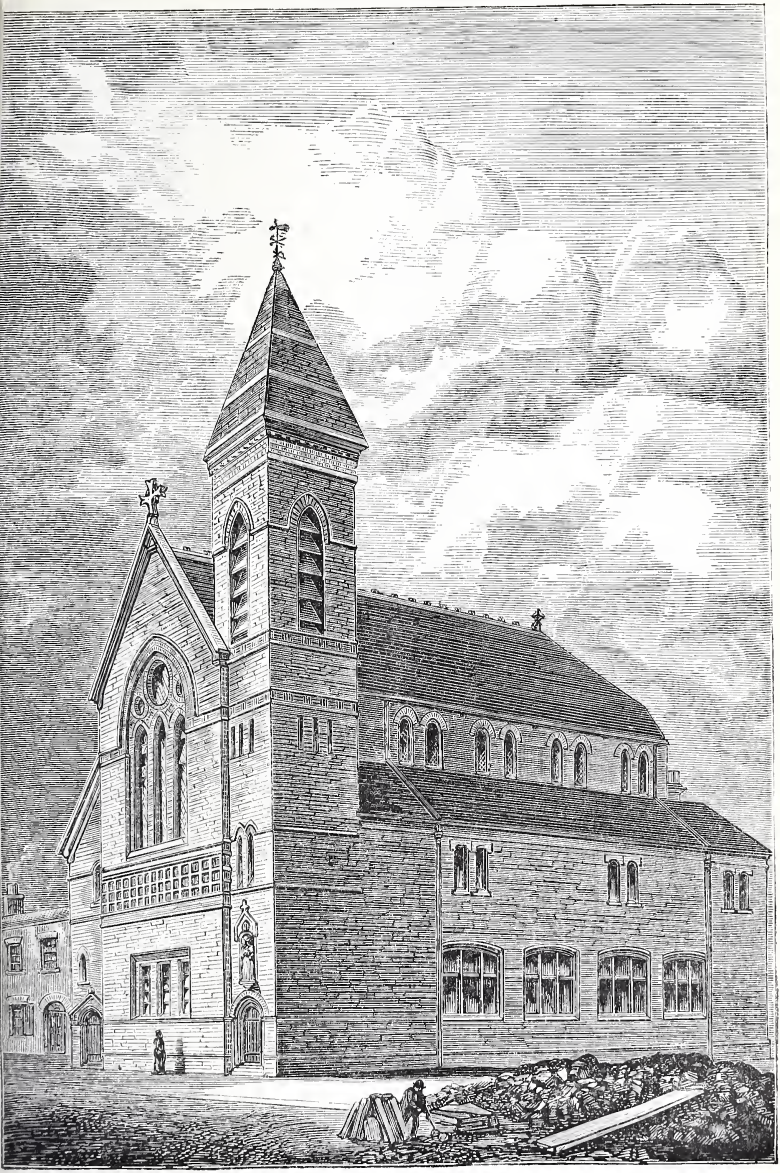
St. Agatha, Shoreditch.

THE Church of St. Agatha, Shoreditch, of which the architect is Mr. H. Gough, of Queen Anne's Gate, stands in Finsbury Avenue, at the back of the Broad Street Terminus. It occupies the site of an old Ragged School, which a few years ago monopolized educational and religious work in the surrounding slums of Shoreditch. The new church, which was opened, though not yet legally consecrated, by Bishop Claughton, on the 9th of June, is a building cleverly contrived to combine church and school, on the plan adopted in several large towns where space must be economized; especially in Liverpool, where St. Matthew's, Toxteth; St. Matthew's, Great Haward Street; St. Philemon's, Windsor Street, and several others are consecrated and have schools underneath them. In building the church of St. Agatha, it was necessary to preserve the old lights in the school; and the church is consequently built upon arches, with a yard at each side, underneath the side aisles. Gothic arches would have been inconsistent with the preservation of the greatest amount of light and air for the school; but the church is in the Early English style, and in tone is simple and subdued. The pillars of the side aisles and base of the screen are of Bath stone; the screen itself is of oak and exceedingly massive, and on the rood-loft above the Apostles, and over them the crucifixion and St. Mary and St. John, are painted in fresco. The fittings throughout are of oak, and were supplied by Mr. G. Danson, of Wilson Street, Finsbury.

The history of this church may be taken as a sample of many others which have of late years sprung up in the metropolis. Seven years ago the Mission of St. Agatha, Shoreditch, was commenced in a room, 12 feet by 10, where the newly-appointed Missioner, Rev. F. C. Wills, opened a school for the poor, half-naked children of his district; and for some months laboured to teach them to read, say their prayers, and sing a few simple hymns. In this way, and by a night-school for the big lads, and house-to-house visiting, he gained a footing among the people, who were at first inclined to look upon him as an invader. Not so many years ago this district, of which Whitecross Place is the centre, was considered so dangerous that constables always patrolled it in couples; and its mysterious passages and outlets made a secure sanctuary for thieves, and other fugitives from justice. Many years before that period again, it had been the respectable and orderly abode of city merchants; gardens were trimly kept, where now the sickly window-plant shows the effects of confinement and unwholesome air; and wide, old-fashioned staircases led up to richly-furnished rooms, where poor families were later compelled to live each in a single apartment, "Huddled and hustled together, each sex, like swine." Its present condition is a decided improvement upon the intermediate state of lawlessness and turbulence into which it had fallen; but it still no doubt admits of decided improvement. The little mission-room was in a few months exchanged for a mission-house in Wilson Street; and there the work of civilization, both of the young and old, steadily proceeded, until at last it became visible in the faces and dress of the children, and the comparative order and sobriety of the surrounding lanes and courts. The Incorporated Church Building Society helped forward this stage of the Mission by a grant for the mission-room from its

Special Fund. Engravings of the exterior and interior of the mission-room will be found in the *Church Builder* for 1877, pp. 85, 87, and afford an interesting contrast with the handsome pile of building on the opposite page.

A Working Men's Club, Working Boys' Institute, National Schools for Boys and Girls, a chapel in which daily services were carried on—simple, but musical and attractive—a Mother's Meeting, a Penny Bank, Destitute Children's Dinners, a Soup-Kitchen in winter, Cricket Clubs, Drum and Fife Band, Excursions, Readings and Entertainments for Men and Youths, all these and other agencies, worked together for good, and made a sensible but silent revolution in St. Agatha's district. It was a curious life in the mission-house, which was the centre of the new parochial life; for the district in 1871 was separated from the mother parish, and made a "Peel District." Here, during the day, the hum of the school rose up to the Missioner's sitting-room or office, diversified by the yells of some culprit more outraged than hurt by the mild discipline of the teacher. Here would come later on the working boys, wonderfully good and obedient to the Missioner, but owning no allegiance or submission to any one else,—ready to scrub, go of messages, whitewash, or do any other kind of labour of love; but the next moment as eager in some work of mischief, flinging about ink-bottles, or recklessly breaking the window-glass. Here, presently, would be heard the roll of the organ, and the little chapel would fill with rough working people, and hymns and chants would for a while prevail. Then, later, the drum and fife band would strike up, and six side-drums and the big drum in a confined space would deafen the ear. Here, enjoying all these various sounds, lived the Missioner himself, the Schoolmaster and Organist, and the Mission-woman and her sons; while in an adjoining house was carried on the Working Men's Club. In those times from the courts and lanes at the back could frequently be heard the yells and blows of a "free fight," in which the women generally took a conspicuous part, their eyes often bearing tokens of the fray on the days succeeding. The neighbourhood, in the advertisement of the goodwill of a beer-shop, was lauded as "a perfect colony of a beer-drinking neighbourhood." But the belief entertained



St. Agatha, Shoreditch.

[*Architect, Mr. H. Gough.*

by the superstitious that every seven years bring a change, has certainly in this instance been happily verified. Drunkenness and turbulence are no longer rampant; public opinion in the courts was decidedly turned against open vice and bad living, and drunken saturnalia are no longer the rule on Saturday nights. The new church and school are regarded with respect and affection; their windows are respected by the boys most given to stone-throwing; the mud, which often bespatters Board Schools, is never seen on their doors and windows; and the little statue of St. Agatha, with Bible and palm branch, has been attacked by no youthful iconoclast.

The church was at last built and the Missioner settled in a decent house, surrounded by some of the comforts of civilization. But so far he has not been able quietly to settle down to the work of his parish. He has been made personally responsible for the last thousand pounds of the cost of the buildings; the builder, refusing to wait on the slow course of collecting, has put the powers of the law in force; bailiffs and bankruptcy have been threatening the scarcely-tasted peace of the new parsonage. It would be well, no doubt, if all the money required for the building of a church were in hand before the commencement of the work; but let us not blame the unfortunate clergyman set to accomplish this difficult task, and in the east of London, without lay patrons or committees of laymen used to business. In this case the clergyman undertook the sole responsibility, expecting that it would be simply that of a collector, and believing he saw his way to meeting the contract. But then came the "extras," which might perhaps have been anticipated; but there came also something which could not have been foreseen, viz. an action for damages to light and air, and encroachment on a boundary-wall, which after dragging on for eighteen months, and costing several hundreds of pounds, has at length been pronounced by the judge "trumpery," and dismissed with costs, which it is to be hoped may be recovered. The anxiety of such a suit, the affidavits, the consultations, the hours spent in lawyers' chambers, superadded to the toils of begging, and the innumerable demands upon time and thought of managing the schools, clubs, &c., form no light burden; and at the end of seven years to be on the verge of bankruptcy in the Church's cause, is certainly a discouraging reward.

The Incorporated Society has assisted St. Agatha's Building Fund with a grant of 100*l*. for the building. We hope that some of our readers may be found willing to help to relieve Mr. Wills of his burden of debt; and enable him to enjoy the parish he has carved out for himself in Shoreditch in peace and quietness.

A Sketch of the History of Sacred Music from the Earliest Age.

(*Continued from page* 193 *of last volume.*)

HITHERTO we have had to glean information on the subject in hand from detached passages of the Holy Scriptures and the early Christian writers. But we now come to a period of far greater light. St. Gregory, who was born about A.D. 544, and occupied the see of Rome from 590 to 604, has given his name to the system of Church Plain Song, as King David did to the Hebrew Psalter, except that he did not compose so large a portion of it himself. To speak generally, this system constituted the whole music of the Western Church till the sixteenth century, has never been altogether laid aside, and has now regained a good deal of its former territory, both in our own branch of the Church and abroad. This is not the place for a treatise upon this system of song: but it may be well to state briefly the points in which it differs from modern music. These are three in number:—1. The melodies were composed for singing in unison or octaves; though of course, like all diatonic music, they admit of being harmonized. 2. They have much less of the element of rhythm than is usual with modern music. 3. They are not confined to transpositions of two scales, the ordinary major and minor, but include four others, differing in the position of the semitones.

As was mentioned in the first of these sketches, some musicians have contended that the Ecclesiastical Modes, as they are called, were derived from the music of the Greeks. No doubt the Greek music may have left some traces upon the Christian, as from time to time the secular music of the day has affected that of the Church. But the theory that the Christian music was founded upon that of the Greeks, besides its anterior improbability, is scarcely to be reconciled with known facts. One of these is that the notations of the two systems are totally different. The Greeks used a distinct symbol for each note of the scale, so that the scanty remains we have of their music are easily deciphered, as far as the place of the notes in the scale is concerned. If the early Church musicians had derived their musical system from that of the Greeks, it is incredible that they should not have adopted the Greek notation also. But that which was in use in the Church, before the invention of the staff in the eleventh century, was of quite a different nature. It did not attempt to represent individual notes, but only musical phrases. It seems that no one was expected to read a piece of music at sight from these signs: it was necessary that they should be interpreted traditionally, till the tune was learnt, after which they might help the memory. The general name given to these signs was *neumes*, from the Greek *νεῦμα*. If the Hebrew accents were originally musical signs, which is a probable opinion (at least as regards the poetical books, to which some of the accents are peculiar), they seem to have been of the same nature, though not identical, with the neumes.

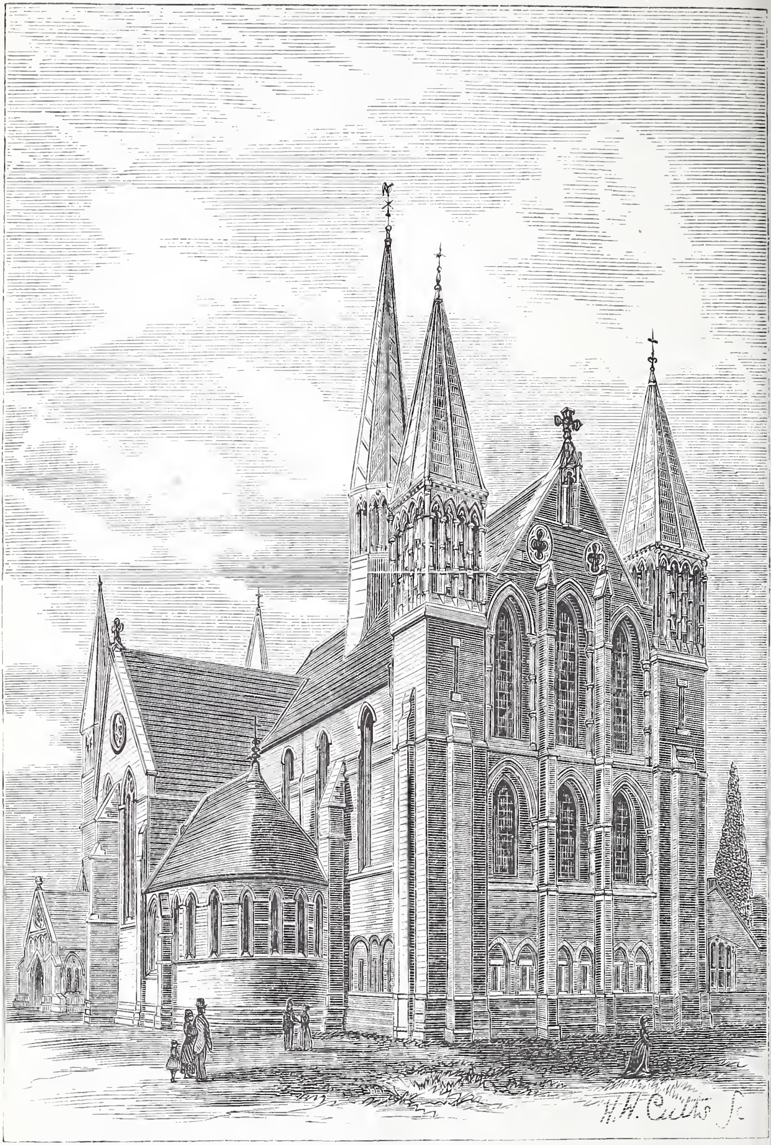
Another argument against the Greek origin of the Christian music is this: according to the latest writer on the music of the Greeks, Mr. Chappell, whose book certainly shows much learning and thought, the various "modes" of the Greeks were merely transpositions of one, namely, our usual minor scale, with the minor seventh. The Christian Church, on the other hand, from the time of St. Ambrose, at the latest, certainly used four scales, differing in the position of the semitones, none of which was identical with the Greek scale. If they had six scales, that of the Greeks was one of them; but how is the use of four or five scales, which did not come from the Greeks, to be accounted for? The Christians must either have invented them, or derived them from some other source.

The latter supposition seems much the more probable; and there is no other source from which they can have been derived, but the Hebrew. As to the Greek names,—Dorian, Phrygian, &c.,—which have been applied to the ecclesiastical modes, this practice dates only from the Renaissance, and it cannot be maintained that the terms were correctly applied.

The chief work which St. Gregory did for the music of the Church was to edit all the books of Plain Song required for the various Services. An early transcript (8th century) of his Gradual, or book of Plain Song, for the Holy Communion, has been preserved at the monastery of St. Gall, and this was printed in fac-simile at Paris in 1851, being edited by Le Père Lambillotte, since deceased, who devoted much time to the collation of the most ancient noted service-books.

The stores of Plain Song which we find in the printed books of the various Latin "uses," are, like most of our old cathedrals, the work of several generations. It is not, for the most part, so easy to assign a date to a piece of Plain Song as to an architectural work. But there are cases in which we may do so approximately. The chant of the *Sursum corda* and Prefaces in the Communion Office is certainly as old as the time of St. Gregory, how much older we do not know. Those hymn-melodies, which are found, wedded to particular hymns, in all the known uses, may be presumed to be of nearly the same age with the hymns; for if a hymn had been usually sung to any other melody previously, that melody would probably have survived. Now the dates of the chief Latin hymns have been pretty well ascertained; and thus we may infer those of their tunes, where there is only one ancient tune. Instances of this are the *Te Deum*, of the fifth century or earlier: the Lenten hymn *Audi benigne Conditor*, and that for Passion-tide, *Vexilla Regis prodeunt*, both of the sixth century; the Advent hymn, *Conditor alme siderum*, seventh or eighth; the *Veni Creator Spiritus*, eighth century; the Easter Sequence *Victimæ Paschali*, eleventh century; and the *Dies iræ*, of the twelfth.

In consequence, chiefly, of the vagueness of the neume-notation, the forms of these melodies vary a good deal in the different uses. It will be sufficient to mention particularly the



St. Augustine, Kilburn. (S.E. View.)
[*Architect, Mr. Pearson.*

Sarum, as having most extensively prevailed in this country before the Reformation, and the Roman, as that which has nearly, if not quite, superseded the other Continental uses. In general the melodies of the Sarum use are of a florid character, giving more notes to the syllables, on the average, than the Roman use. But it is remarkable that this does not hold with respect to the chant of the *Sursum corda* and Prefaces. Here the Roman use has two forms, one for chief festivals, the other for general use, the former of course being the more ornate. The Sarum use, on the other hand, has one invariable form, which is more severe than the Roman festival form, and more vigorous than the ferial. From this we may well infer that the chant in question has not been materially altered in the Sarum books since it was settled by St. Osmund in the eleventh century. The double forms of the Roman books cannot be older than the staff-notation, for they would have been utterly impracticable before. Some of the Sarum hymn-tunes have only one note to a syllable, as that of *Conditor alme*, printed in "The Hymnal Noted," and some of the daily hymns.

S. S. Greatheed.

(*To be continued.*)

St. Augustine, Kilburn.

THE Church of St. Augustine, Kilburn, is certainly one of the most remarkable of our modern churches. It is a little difficult to describe. Take an unbroken area, 140 feet long, 28 feet wide, 58 feet high from floor to roof, covered with a pointed vaulted roof of brick with stone ribs. It is manifest that the heavy roof carried at such a height will involve a system of far-projecting buttresses. These buttresses, in the usual way of building, would be applied outside the building, and would spread out by about two "set-offs," each say nine or ten feet deep; one set-off at—say roughly—one-third, and the other at two-thirds, of the height of the spring of the groining. It is not at all an uncommon thing to pierce the lower part of the lateral walls with arches, and to carry a wall outside the lower third of the buttresses, so as to enclose the space between the buttresses for side chapels, or to pierce the lower part of the buttresses with arches, and so turn the enclosed space between them into a continuous aisle. Mr. Pearson has carried the device one step further at St. Augustine's. He has carried his external walls outside his buttresses, both above and below the single set-off; so that he gets a triforium and deeply recessed clerestory above, and a double aisle below. The plan contains square turrets at all four angles of the building, and a tower at the west end of the north aisle; a double transept on each side, that on the south being carried out with an apsidal east end, and used as a daily-prayer chapel, and there are two ample vestries besides.

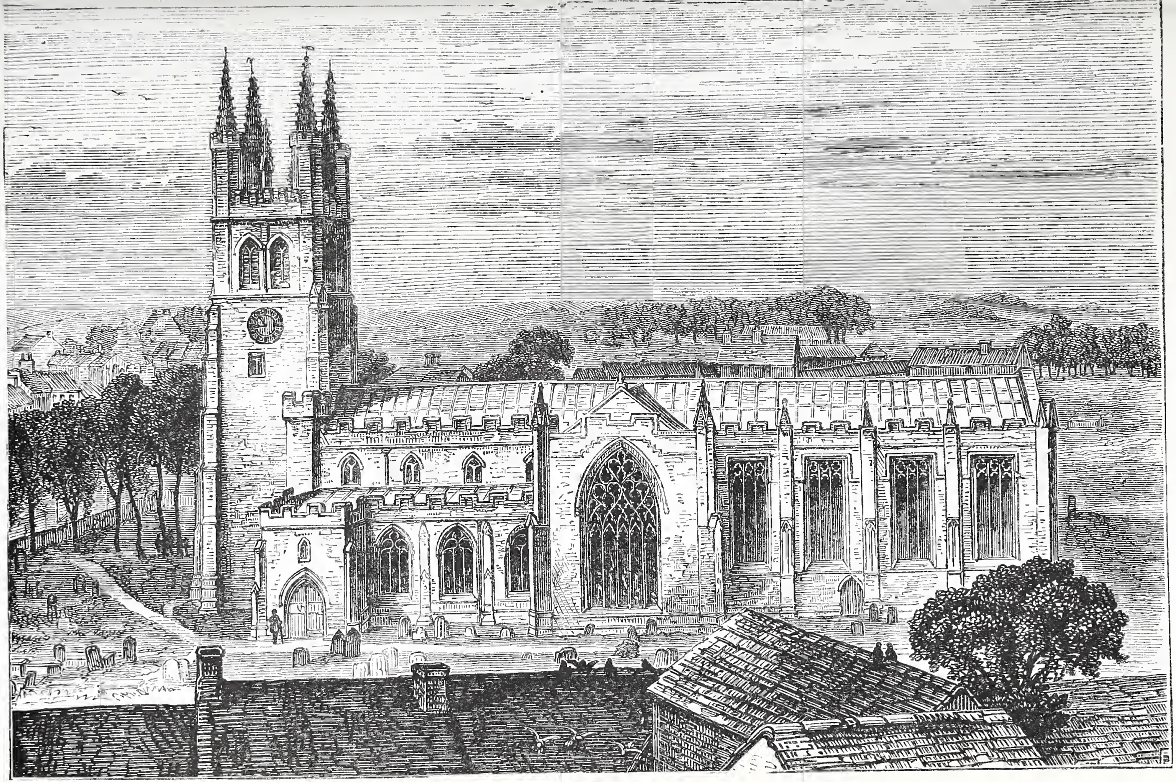
Our woodcut, taken from a photograph, gives a good idea of the external effect, which is imposing. The effect of the interior also is fine; the details of the work are in very good taste. We should be inclined to think the north transept of little congregational use, and the triforia of still less; and we should fear that the originality of treatment has involved a very large additional expenditure. But we gladly recognize that the church is a work of genius, and one of the most striking of our modern churches.

Tideswell.

THE parish of Tideswell lies in the midst of a wide extent of bleak, barren, hilly moorland, part of the wide estates which the Conqueror bestowed in the Peak of Derbyshire upon his natural son William Peverell. After passing through various hands, it now belongs by purchase to the Duke of Devonshire.

At the time of the Domesday Survey there were already here a church and a priest. King John in 1215 gave the church to the Canons of Lichfield, to whom the advowson still belongs.

The present church dates from the fourteenth century, as



Tideswell Church, Derbyshire.

appears from an inscription on a grave-stone in the chancel, to the memory of John, son of Thomas Foljambe, who died in 1358, who is said to have contributed largely to its erection. The church, as our wood-cut shows, is a large and handsome building, a fine example of Decorated architecture, and is locally known as the Cathedral of the Peak.

The church contains several tombs of interest; one of Samson Meverell, born in 1388, and died in 1462. It appears from the inscription that, in the space of two years he was in eleven battles in France, where he served under the great Duke of Bedford, who knighted him, and made him Knight Constable of England. Another is a recumbent effigy of Robert Pursglove, formerly Prior of Gisburn Abbey, who at the beginning of Mary's reign was made Archdeacon of Nottingham and Bishop Suffragan of Hull. On the accession of Elizabeth he refused the oath of supremacy, was deprived, and retired here to his native place, where he built a grammar school and hospital, and died in A.D. 1579. He is habited in the unreformed episcopal vestments, viz. albe, dalmatic, and chasuble, with mitre and staff; his effigy is one of the authorities for their form during the reign of Mary. Another monument, with effigies in relief of a man and woman, is said by tradition to represent Thurstan de Bower and his wife, who are said to have built the transept.

To restore this large and fine church was a sufficiently onerous undertaking, but it was only a small portion of the Church Building which was needed in the spiritual interests of the parish. Like so many of our country parishes, Tideswell has a number of outlying hamlets, at a distance of three miles or more from the parish church and from one another. It was a typical example of the special work of Church Extension, which now presses upon the attention of Churchmen. The energetic incumbent truly says, "It is comparatively easy to restore interesting historical old churches, rich with the memories of ancient families, but it is (and especially in country places) a very difficult matter to raise even a few hundreds for really practical provision for the spiritual wants of poor struggling people quickly passing off the stage of life. Even thousands of pounds will be cheerfully spent on costly monuments, while a whole district of country is often allowed to remain, if not destitute of the means of grace, at least scantily provided with the barest facilities for Christian instruction and comfort, in remote and newly-formed villages. The clergyman who can count upon a ready response to a proposal for the restoration of a curious ancient parish church is often perplexed how to raise a few pounds to maintain a service in the distant parts of his parochial charge, where Sundays often pass without sending a single representative to the old church, and where after a few years the very names of the Church's seasons are all but unknown."

Out of four such hamlets Litton with 400 to 500 people, Wardlow with about 180, Crossbrook and Miller's Dale, the present Incumbent has provided a school-room at Litton, a school-church at Wardlow, a school at Crossbrook, and has a site for another building at Miller's Dale, in all which services are maintained every Sunday. Had such provision been made for all the hamlets of the country, the scattered populations would not have fallen into the hands of the sects as some of them have, and into utter neglect of religion as many more of them have. It will not be disputed that to carry the Gospel and the means of grace to these outlying hamlets is one great branch of work before the Church, to help in the creation of these hamlet schools and chapels, one of the great fields of work which the Church may fairly expect the Incorporated Church Building Society to take up and cultivate with anxious diligence.

We are able to give two views of the Wardlow School Church above mentioned.

The Church of Kochanes.

WE have given elsewhere a brief general notice of Mr. Cutts's narrative of his recent visit to the Christians of the East.[1] We here extract his full and interesting description of the church of Kochanes, and we are

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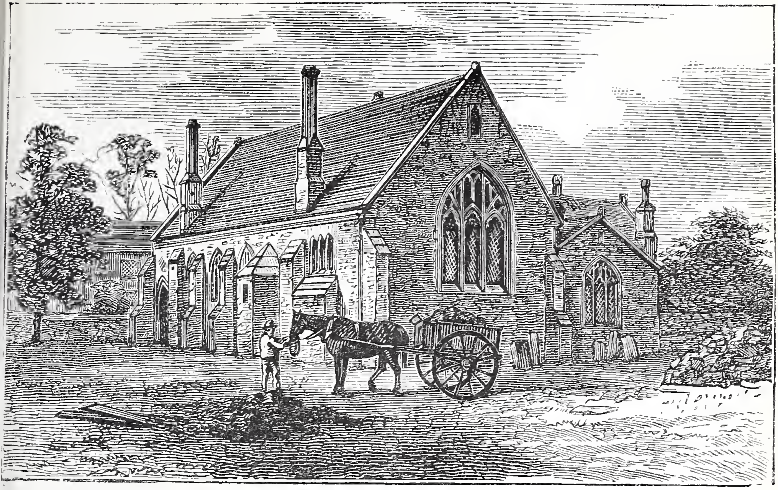
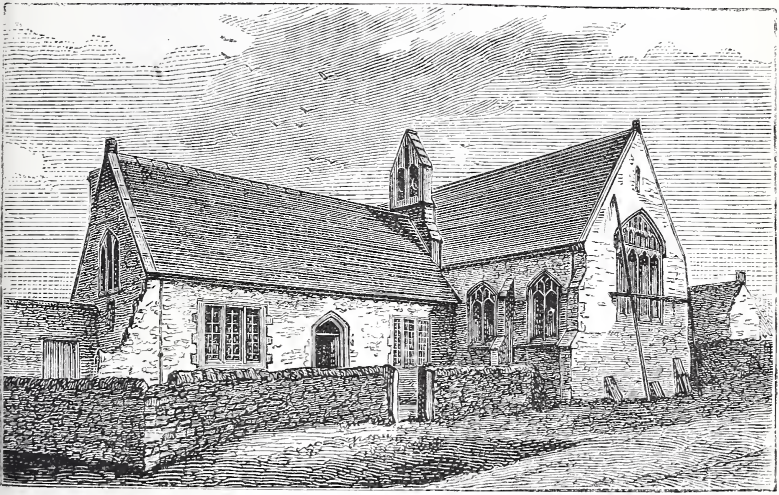
[1] "Christians under the Crescent in Asia."



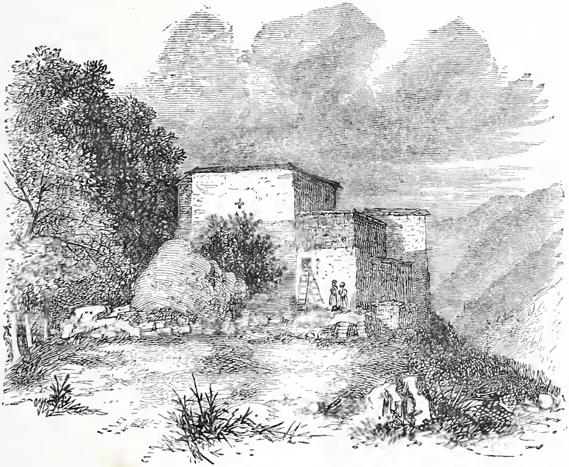
Wardlow School-Church. (S.E. View.)



Wardlow School-Church. (N.W. View.)

indebted to the courtesy of the Christian Knowledge Society for the loan of the woodcuts which illustrate it.

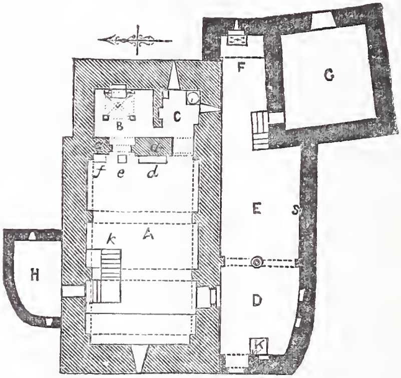
"About the middle of the valley stands a picturesque group of rocks, and on the largest of these the church of Kochanes has been built. The old church, dedicated to Mart Mariam (St. Mary), still stands a mile off up the valley, but unused and with its roof partly fallen in. The present church was erected about seventy or eighty years ago, and is dedicated to Mar Shimoon, the name-saint of the patriarchal family. It is a plain, substantial stone structure, but its situation, and some peculiarities of its construction, give it considerable picturesque effect, of which the reader can judge for himself from the accompanying engraving.



The Church of Mart Mariam, Kochanes.

"Let us first walk round the outside. The rocks about it are at the east end, picturesque in form, with nooks between them, and usually a goat with her little one leaping about them, or sheltering from the sun on a ledge of rock under the church wall. A grove of fine trees shelters the church on the north side, and several of the channels through which the irrigation of the land is conducted run among the trees, and give the grove the pleasant addition—tenfold pleasant in these hot countries—of the sight and sound of running water. The ground slopes rapidly down from the south side of the church into the deep ravine. On the north, west, and south sides are a number of graves with a simple slab of stone laid over them, or a simple unhewn stone set up at the head. Under the west wall of the church is a row of graves of the patriarchal family, with gravestones shaped with the axe, and with a cross or an ornamental device incised upon them. No enclosure marks the limits of a graveyard, only the graves are clustered round the church. The ground was sprinkled over with pretty wild pinks, which came into bloom during our stay. It is the west end of the church which is represented in our woodcut. The reader will observe in the foreground the footpath leading down from the village, and on the left-hand side of the picture, part of the grove of trees. The ladder which affords access to the church door is plainly seen, and on the shelf of rock beside it stand two men, who give a scale by which the dimensions of the building may be estimated. The extent of the church, as distinguished from the courtyard on the right and the appendage on the left, is easily seen by the different texture and colour of the masonry. The only access to the church is by means of this rude ladder. From its top round the visitor must make a high step over the threshold, while at the same time he bends his head low to avoid the lintel, for the door is only three feet high. To a stranger the ascent and descent to and from the church are not without some real risk of a false step and a fall; but the people accustomed to mount to bed on the house-tops by such ladders, walk up and come down face foremost without needing to steady themselves with even a touch of the hand. Having effected a safe landing without falling off the top round of the ladder, or knocking his head against the hard lintel of the door, the visitor will find himself in the courtyard, lettered E in the accompanying plan. The nearer half of this courtyard is protected by a timber roof, and forms a porch, D, open to the east; its two walls, W and S, are pierced with several small windows, which overlook the approaches. At the further end of the court is a recess, F, in the thick wall, within which is placed a little altar, and behind it a small window, so that this end of the court forms a little open-air chapel, in which the daily prayers are often said in summer-time. It is not unusual among the Christians of the East for prayers, especially evening prayers, to be said out of doors in front of the church. On the south of this chapel are a few stone steps, which give access to the upper floor of the building, G. It is a building of two stories, forming a little house, such as we have adjoining many of our English churches. With us these chambers were inhabited by a chantry priest or a recluse, and this little house at Kochanes was first inhabited by one of the patriarchs, then it was the usual dwelling of Rabban Yonan, now it is unoccupied. There is a curious access to the lower story of this house by a trap-door in the floor of the porch at K, which leads to a passage under the south side of the courtyard, which I have no doubt is really the space between the sloping south side of the rock and the wall which has been built up on that side to render the church inaccessible. The wall between D and G is only a low parapet wall, over which we look into the ravine and up the opposite hill-side. We take off our shoes in the porch before entering the church, pausing a moment to examine the bas-reliefs with which its lintel is ornamented. The ornaments consist of a central cross of knot work, and side ornaments of the same style, very like the carvings on a Saxon churchyard cross, Again the visitor must step over the high threshold, and bend his head low under the lintel, for the door is only 3 feet 4 inches high, and he will find himself in the inside of the church, in almost darkness, for the only windows are a cross loop, high up in the west gable, and two small lancets in the sacristy. When his eyes have adjusted themselves to the twilight he will dimly see the interior, which we will try to describe by help of the accompanying plan.

"The church is divided into two unequal chambers by a thick wall, *a a;* the western chamber is the nave, A. The smaller chamber is subdivided by a screen wall six or seven feet high into a sacrarium, B, and a sacristy, C. The whole interior is covered in by a plain stone-vaulted roof, divided into bays by broad stone arches carried on pilasters. The dividing wall is pierced by a narrow chancel arch, placed centrally with regard to the sacrarium and altar, and therefore not in the centre of the east wall of the nave. A small square door at the south leads into the sacristy; the chancel arch and the door are ascended by three steps. Over the altar is a canopy of stone consisting of a pyramidal roof of stone carried by round arches on four pillars. The structure almost fills the sacrarium, and is almost unseen from the nave. Behind the altar is a recess which is empty. The sacristy serves also as the baptistery. The font at *i* is narrow, but proportionally deep; the child to be baptized, by trine immersion, is thrice let down into it as into a miniature well. In the nave are three tables or altars at *d e f*: *d* is called the altar of prayers, the anthem books, &c., are placed upon it, and a rude chandelier; *f* is the altar of the Gospels, and a copy of the Gospels lies upon it wrapped in a cloth, with a cross laid upon it; another small table at *e* has also a cross laid upon it. There are no seats in the nave; no one ever sits down during divine service; a cross-handled staff is sometimes used by aged and infirm people, upon which they lean when tired. At the west end of the church is a narrow platform about four feet high; under it are buried twelve of



Plan of the Church of Mart Mariam.

the patriarchs, and a beginning of a second row on the top of the first is made at its north end, where the late patriarch lies buried. At *k* is a stone stair, which gives access to a small door high up in the north wall, through which is entered the chamber H. This is an affix to the church, where the bread for the Holy Eucharist is prepared and baked. There is a way out of this chamber into the space between the groined roof and the flat external roof of the church.

"Looking at the elevations of the interior, we see that the side walls are divided into bays by the pilasters which carry the broad groining ribs, and each bay is ornamented with sunk panelling in two stages. The chancel arch is surmounted by a string-course, carried in the shape of a stepped gable, and the whole is enclosed in a semicircular arch which spans the entire east wall. There is a niche on each side of the chancel arch. A curtain hangs across the arch, which is drawn across it at certain times of the eucharistic service.

"The *Instrumenta* are simple, and nearly all modern; whatever the church had which was valuable was carried off, and the rest destroyed, by Bedr Khan Beg thirty years ago. The altar is, I presume, of stone, of small size; it is entirely covered with a vestment of white silk (?), in which a pattern of silver wire is inwoven. Two candlesticks stand upon it, and a cross is placed in the recess behind it. The altar is so situated that it would not be possible for the celebrant to stand anywhere except in front of it in his ministration.

"The chalice is a large semicircular bowl, without the tall stem and knob and spreading base of our English type; the paten a large plain salver; both of silver.

"The bronze censer, with rudely-designed scriptural figures embossed upon it, is an antique, found some years ago on the site of a church; it stands, when not in use, on a dwarf pillar in the south-east angle of the nave. A rude lamp-stand with several branches, surmounted by the figure of a bird, doubtless intended for the Holy Dove, stands upon the altar of prayers, but seems to be seldom used; the clergy commonly use rolls of thin wax taper, held in the hand, when they need a light by which to read gospel or anthem. The lectern is (as is usually the case in Eastern churches) a very simple wooden stand, like a broad low office stool, with the top V-shaped so that the book lies only partly open upon it. A long staff standing in a corner of the sacrarium with an ivory crutch handle looked like a patriarchal staff. The service-books were numerous, none very old, but the most modern finely written in a large bold black character, exactly in the style of the grand caligraphy of the ninth and tenth centuries. Every book was wrapped in a cloth covering to protect it from dust.

"The vestments I think have a special interest. The earliest illustration of the use of the chasuble as a clerical vestment is of the early part of the sixth century; it afterwards came into general use both in the Greek and Roman churches. There is good reason to believe that previously to this period the pallium was used by the bishops and priests as the upper vestment, while the deacons wore only the white tunic and orarium. It will be remembered that the breach between the Nestorians and the rest of the Church took place about the middle ef the fifth century; and it is interesting to find that the Nestorian clergy at the present day wear the pallium and not the chasuble. The cope which the canons of 1603 require the celebrant to wear in cathedrals resembles the pallium, though perhaps the framers of the canon were not aware that they were making this near approach to primitive usage. Some of our readers will be glad of a more particular account of these Nestorian vestments. The deacon wears an alb, which they call soudra, shirt (soudra d'oumra, "shirt of the Church"); it is shorter and fuller than the mediæval shape, with several red or purple crosses sewn upon the breast and back. The alb is girded with a narrow blue and white girdle, "zounara," which is regarded as an essential part of the clerical vestments. He wears also an "ourara" (orarium), stole, of the same material as the girdle, crossed over the right shoulder, and only long enough for the ends to be tucked inside the girdle. The priest wears the alb, girdle, and the stole over both shoulders, and crossed over the breast; at the celebration of the Holy Eucharist he wears also a "chadra" (tent), which is a large square of white linen or calico, with red or purple crosses sewed at the upper angles. It is thrown over the shoulders, and held together in front by one hand;

at certain places in the service he raises it from his shoulders, and places it so as to cover the head; at other places he takes the corners in his hands and stretches it out to its full width so as to form a kind of screen between himself and the people. The only difference between the vestments of the priest and bishop is, that the latter wears a long stole, not crossed on the breast, reaching down to the ankles. On entering a house, a man keeps on his turban, but takes off his shoes, but the clergy officiating at Holy Communion are bareheaded, but retain their shoes.

"The ordinary dress of the clergy is like that of the laity, except that the clergy often—not universally—wear a turban of dark colour; they even wear the hanjiar like the laity. I called to mind that the mediæval English canons are perpetually forbidding the clergy to wear clothes like other people, and especially railing against their wearing the baselard or dagger, which every layman had hanging to his girdle. I observed that both priests and laymen laid aside their hanjiars in the porch when they went into the church.

* * * * *

"Prayers are said in church every morning and evening, and I frequently assisted at evening prayer. The clergy at these offices wear no clerical vestments. The office was always said by the patriarch himself standing in his usual place. The service is short; it seemed to consist of the chanting of some psalms, with a brief lesson and a few prayers. As the people came in they kissed the cross, the gospels, the patriarch's hand; at the conclusion the patriarch gave his blessing. There was always a fair congregation."

We add a description of the Eucharistic and the ordinary daily services.

"Justin Martyr tells us that the primitive Christians were accustomed to assemble for their worship before dawn; and it was yet dark when the beating of the board, which answers the purpose of a bell to the Eastern churches, warned us to rise, and the dawn was only gradually brightening when we climbed the rude entrance to the church. A group was already gathered in the porch with the patriarch in the midst. We gravely saluted one another, put off our shoes, and entered the church. The patriarch took his stand at the east end of the nave beside the north wall.

" The priests and deacons stood in front of the people. The men nearly filled the nave; the women stood on the south side. Every one as he came in kissed the cross on the desk before the chancel steps, and that on the book of the gospels, and the patriarch's hand, and then fell back into his place.

" The service was performed by a priest and two deacons. There was a good deal more of moving from place to place, and of ceremonial than we English Churchmen are accustomed to. The service was chanted to a 'tone' which to our ears was very strange and unmusical; but then Nestorians, who have attended some of our most musical churches, have found our chanting equally unpleasing to them. One of the most curious things in the matter of the service is that the deacon every now and then, like the chorus of a Greek play, comments on the progress of the service, even while the priest is still going on with it, and tells the people what appropriate thoughts and feelings they ought to be entertaining. For example, before the anaphora, while the priest is silently praying, the deacon says, 'With reverence stand and behold the things that are about to be performed. . . . . Let none dare to speak, and whosoever prays let him pray mentally, and let all in fear and silence stand and pray, Peace be with us.'

" And when the priest signs the elements with the sign of the cross, the deacon explains the symbolism: 'With the enlightened eyes of the mind behold the meekness, humility, and lowliness of Christ our Saviour, and with the thought of pure intention let us discern and see the Son, the only-begotten of the Father, led away to the passion of the cross, and let us pray, Peace be with us.' Again, in the middle of a long prayer the deacon says, 'Lift up your sight to the height of the highest above, and behold with the eyes of your minds, and contemplate that which is being done at this time. The seraphim stand in awe before the throne of the glory of Christ, and with one loud voice sing unceasing alleluias and praises to the body which is laid out, and to the cup which is mingled, whilst the people pray, and the priest intercedes for all the world; and mentally say, Peace be with us.'

"Again, while the priest is invoking the descent of the Holy Spirit on the elements, the deacon comments on it: 'How awful is this moment, and how dreadful is this hour, in which the priest invokes the Spirit. . . . . In stillness and in fear, and with trembling and amazement stand and pray, Peace be with us.'

"At the administration, the priest takes his stand on the south side of the chancel arch, a (sub-)deacon concealed by the curtain holds the paten for him; the deacon with the cup stands on the north side of the arch; the people come up, one by one, and communicate standing; the priest gives the bread usually into the mouth, sometimes into the hand, saying, 'The body of the Lord to the pure believer for the forgiveness of sins;' then the communicant crosses to the other side, where the deacon holds the great chalice-bowl in both hands, with a napkin covering his hands, and says, 'The precious Blood, to the pure believer for the forgiveness of sins, a spiritual feast unto life everlasting.' The communicant holds the long end of the napkin under his chin, drinks, wipes his mouth with the napkin, and retires. Some kiss the hands of priest and deacon—the hands which give them the heavenly food. First, the priests and deacons communicate, then the men and boys, then the women and girls; the children were communicated in the bread only; but I think the bread given to them is sprinkled with a few drops of wine. While the distribution was proceeding, a group of deacons round the altar of prayers chanted anthems."

Archæology at St. Alban's Cathedral.

THE following papers relating to the Restoration Work at the Abbey Church, now the Cathedral of St. Alban, and of the recent Archæological discoveries made there, were read before the members of the St. Alban's Architectural and Archæological Society, on Thursday afternoon, the 11th of October, 1877.

The first paper, contributed by the Rev. O. W. Davys, M.A., of Hemel Hempstead, was entitled

A Glance at the Restoration Works in St. Alban's Cathedral finished, in progress, and to come.

We are able to look, and that with no small satisfaction, said the lecturer, upon some reparation works of great importance finished, while those in progress require careful observation, and those to come are of a character so important, in order to restore and complete the noble design of this most magnificent building, that we can hardly hope to accomplish them during this generation: cathedrals took generations to build, and even in these days of hurry the longest of them may well take generations completely to restore. In order to take a view of so vast an undertaking as the repair and completion of St. Alban's it will be necessary to glance at what its original architects intended, and what its restorers ought to keep in mind. I am hardly so sanguine as to suppose that all the plans of St. Alban's can be carried out in our day, though the progress already made may well encourage us; but it is our duty to work on by the guidance of a perfect plan, making every step one forward towards the repair and completion of that design, or rather group of designs, which we have original evidence of. We have, then, in the present church, speaking roughly, the designs of these great architects, Abbots Paul, John de Cella, and say John de Hertford—these without the Lady Chapel of Hugo de Eversden. The first designed, and apparently finished, a vast Norman church, the largest in England; the second, as many Early English architects did, endeavoured to add to the Norman nave a western front of extraordinary beauty; the third, as was the case elsewhere, planned the removal of the Norman apse and sanctuary, and the substitution of the richer work of his own day. To complete St. Alban's, then, you must repair and complete the designs of these three architects. The work of the first is now nearly all satisfactorily repaired; the work of the third needs further external reparation; and as for the western front of the second—one of the most remarkable designs in the kingdom—we can hardly hope at present to get beyond the three western portals, which, though common in France, are, I believe, peculiar to St. Alban's in England. I have heard it said that though St. Alban's, from its vast size, is a very grand building, yet that its form is remarkably ugly. But those who thus condemn the appearance of our cathedral must remember that we have now to look upon a very incomplete building, with sunken roofs, the wreck of a west front, and a presbytery, the lofty clerestory of which looks bare and gaunt without its flying buttresses. Given restored roofs, and a completed west front, together with these eastward additions, and we should have a cathedral second to none in grandeur, dignity, and beauty. I should vote for the restoration of the short lead spire peculiar to this district, which till lately crowned the central tower; we have plenty of length at St. Alban's—what we want is proportionate height, which we should make every effort to obtain. Our principle should be to lay down a plan which can in course of time be carried out, and which we can defend against those anti-restoration gentlemen who wish ancient buildings rather to crumble and fall than to be restored, however tenderly, to the condition which their first builders designed for them. I will now glance at such restoration works as are finished at St. Alban's. We may mutually congratulate each other that up to this time, in all that has been done, no single mistake has been made, and that if the work had to be done over again we could not wish it to be done more successfully than it has been; though our work has been slow, as perhaps it was better that it should be, it has been sure. At a cost of some 20,000*l.* the great church has been made structurally sound, in its future cathedral position, up to the ancient rood screen. True the roofs of presbytery and transepts have still to be raised to their ancient pitch, but this can be done at any time when it can be paid for, without any injury to the completed work within. The Lady Chapel, too, through the exertions of the ladies of Hertfordshire, is nearly in a condition to be thrown open to the rest of the structure, whenever the unfortunate pathway which has hitherto cut it off can be carried, as it ought to be, round the outside of the building. When the permanent stalls can be provided, form and appropriation will have to be discussed; perhaps, as canopies are so expensive, it might be sufficient to provide them for the return stalls, and those terminating the principal lines of the western piers of the tower, only using arcading behind the others. With regard to the restoration works now in progress, the tide of repair has now left the eastern portion of the building, and is employed in the care of the nave; the Early English bays of William de Trumpington on the south side have been pronounced to be in a dangerous condition, owing to the loss of those natural buttresses which the cloister and adjacent buildings had originally provided, and some 10,000*l*. was required to preserve and repair this beautiful work. It is certainly a great misfortune that this had to be undertaken, as it is swallowing up funds which were urgently needed more directly to advance the cathedral arrangements; but there is no alternative but to save in its integrity a magnificent nave, and restore it to the use for which it is so admirably fitted as the church of the parishioners, for of all great naves this has been one of the best to see and hear in. In repairing it I trust nothing may be done which may preclude the idea of the restoration of such of the adjacent buildings as may be practicable for the use of the cathedral (such as the project for the insertion of windows where none existed before), for we should then leave the principle of repair, which has hitherto guided us, and lay ourselves open to a fierce attack from the anti-restoration party. In conclusion, I trust that it may not be long before St. Alban's is able to put on a distinctly cathedral character; nothing will be grander than the restored choir may be made. At present, looking above its temporary fittings, the structure, with its noble roofs of ancient decoration, is imposing in the extreme.

MR. JOHN CHAPPELL, Clerk of the works for the restoration, then read the following paper.

A few Remarks on the recent Discoveries in and about St. Alban's Abbey.

I resume my narrative of some discoveries made in the Abbey and its precincts, and of the progress of the works since

February, 1876. At that period the contracts for the repairs to the choir and part of the Lady Chapel had nearly terminated, and an interval of twelve months took place, during which time comparatively little research was made. During my absence abroad for about eleven months important changes had taken place. In anticipation of the repairs to the nave it became necessary to excavate the earth on the outside of the south wall of that portion of the building. This was carried out under the direction of Mr. Wood, Sir Gilbert Scott's assistant. The object was to ascertain the state of the foundations and the amount of resistance which they were likely to offer as an abutment to the great system of shoring in the south aisle. In doing this Mr. Wood discovered the bases and parts of the shafts of five responds, built against the south wall, showing unmistakably the position of the forensic or outer parlour. These bases have been preserved, and although new buttresses are now being erected in immediate proximity, care has been taken that the antiquary and archæologist shall have every facility for examining them. Mr. Wood also laid bare some of the foundations of the great south-western tower, which was commenced to be built about A.D. 1208, by Abbot John de Cella, who left the work unfinished for want of funds; and it appears that his successor, Abbot Trumpington, although he continued the building of the nave, stopped short in the work of the erection of the flanking western towers; the original scheme for that one on the south-west being carried out so far only as the putting in of the foundations and the completion in an altered form of the piers and arch leading from the projecting towers to the south aisle of the nave. The height of work is clearly defined where the one abbot ceased to build and where his successor recommenced. This arch was afterwards made use of as an entrance from the nave to the forensic parlour. The Abbey Restoration Committee have decided to have the buried works of Abbot John de Cella exposed to view. The extreme western bay across the nave and aisles will be excavated to a depth of 3 ft., and a noble flight of steps added in order to ascend to the highest level of the nave. The excavation is also to be continued so as to include the floor of the great western porch where the sedilia and bases for a period of four centuries have been buried. John de Cella's scheme was a grand and comprehensive one, being no less than the rebuilding of the whole of the west front of the abbey, with its three porches and two great towers; also to rebuild the nave and aisles. For this purpose the Norman work of Paul de Caen, westward, was entirely destroyed, except the foundations, and the rebuilding commenced in the Early English style on these foundations. It had evidently been the intention of Abbot John de Cella to vault this portion of the building, and add flying buttresses to support the walls; but he died, leaving the building unfinished; and his successors completed what had been so grandly designed, and, up to a certain point, so artistically executed. This completion was made at a much less relative cost; not only were the two towers omitted, but also the vaulted ceilings and the flying buttresses. Heavy shoring and trusses are being erected in the nave, with the object of assisting in lifting the roof off that portion occupied by the five western Early English bays. That being done, it will be the next endeavour to force the south arcade, with its triforium and clerestory, to an upright position, it now leaning considerably and dangerously towards the south. After that is accomplished the roof will be dropped to its original place on the walls, and flying buttresses erected to maintain the whole structure in its recovered position. In excavating the nave floor for the necessary examination of the south piers, two mutilated stone coffins were found, the upper edges of which were at a depth of 3 ft. from the surface. Fragments of tiles are also turned up occasionally, showing the patterns used in this locality. A most interesting and important discovery was made in laying down gas mains in the public way on the south side of the south transept during August last. The workmen were excavating a trench from east to west throughout the whole length of the destroyed chapter-house, when on the north side of this destroyed building, against the south wall of the slype, or locutory, was found a stone seat or sedilia, corresponding in position to a similar one in the slype, and in addition to this was laid bare the north-west angle respond of the chapter-house. The west wall was then followed for about 7 ft., and another respond found at an interval of 4 ft. 6 in. from the first-mentioned. The architecture is of the most elaborate description, with zigzag and beaded moulding. I found the internal length of the chapter-house to be 95 ft.; the width is unknown, until excavations can be made in the shrubbery adjoining. I have no doubt that a perfect mine of wealth to the architectural world lies under the surface in this vicinity, as when the great destruction of monastic and other buildings took place, the *débris* covered the ground to a depth of several feet, and hence the fortunate though unintentional preservation of the various foundations with the moulded bases and parts of columns. This chapter-house, with the slype adjoining, was, according to the late Rev. Dr. Nicholson, the work of Robert de Gorham, eighteenth abbot. During the past year I was looking over the Dom Kirche in Lubeck, and saw there a brass of about twice the size of the handsome one in this abbey to the memory of Abbot Thomas de la Mare. In the lower border was a representation of the legend of St. Dunstan, and I was struck with the similarity of the engraving generally to the one here. On making inquiry I found that the artist was lent from Bruges, and that he travelled to Lubeck and to St. Alban's to engrave these brasses. I obtained a print of that at Lubeck, together with some details, which now lie on the table. Now for a little discovery nearer home. About two months ago some alterations were being made in the house in which I reside in St. Alban's, situate in Romeland, on the north side of the abbey churchyard. About 3 ft. below the surface of the ground-floor many fragments of raised tiles were found, similar to those now laid in the floor of the presbytery of the abbey, also some pieces of stained glass of the Decorative period, which, from being so long buried, resembled talc, and crumbled readily on being touched. A few words on the Lady Chapel: all the windows except the eastern one have been repaired, every attention having been paid to the refixing of the old details in their original position, adding nothing more in the shape of new work or material than was absolutely necessary. The other necessary repairs to this part of the building are at a complete standstill for want of funds, every farthing subscribed by the ladies of Hertfordshire having been expended on structural repairs. I wish also I could announce that the contemplated public way around the eastern end of the abbey was an accomplished fact, so that the citizens of St. Alban's might have the opportunity to shut up that passage through the antechapel which is a cause of so much desecration. I do not, however, yet despair of seeing this done. On the occasion of the enthronement of the first Bishop of St. Alban's, on the 12th of June last, temporary stalls were fitted up in the choir of a rather substantial, though plain character, exactly on the old foundations in the Benedictine choir. When the great central tower was under repair a few years since it became necessary for its better preservation to remove the bells from the position they occupied in the bell-chamber to another area, so that their weight should rest in the strongest corner—an arrangement involving the removal of the chimes, which have since been silent. It has recently been resolved by the Committee to reinstate these chimes with some modern improvements. In concluding these notes I must allude to the recent establishment of a Bishopric, having for its episcopal church the glorious old Abbey, and the raising of the ancient borough to the dignity of a City. These changes should certainly be an earnest of good things to come in the completion of that work of restoration of which I have given a necessarily imperfect account.

Restoration of Exeter Cathedral.

IT is no less, we are told, than four and thirty years since Sir G. G. Scott was first spoken to on the subject of the Restoration of Exeter Cathedral; and the subject grew slowly in the minds of men, till in 1866, ten years ago, things were ripe for taking the matter seriously in hand. Still another three years were occupied in the necessary preliminaries, and the work was fairly commenced in 1871, and has occupied six years, aud involved an expenditure of nearly £50,000, of which, be it noted, about £35,000 has been furnished by the Dean and Chapter.

Exeter belongs to a group of cathedrals which includes Beverley, Lichfield, and Wells, and to which the term "elegant" would seem more appropriate than that of "grand," which every one would unhesitatingly apply to York, Lincoln, Ely, and many others. Like most of our great ecclesiastical edifices, it possesses a strong individuality of its own; the distinguishing feature in its case being its transeptal towers. The original purpose of these towers has given rise to some difference of opinion, but there can hardly be any real controversy on the subject. They were built by Warelwast, a nephew of the Conqueror, the third Bishop of the see—for according to a charter photographed by the lamented Archdeacon Freeman, in the monograph on which he lavished so much loving industry, the bishopric was founded by the Confessor. Leofric, its first prelate, set up his throne in the Benedictine monastery of St. Peter, which was rebuilt by Warelwast between the years 1107 and 1136. That the towers were from the first transepts will appear from a simple fact in addition to others noted by Archdeacon Freeman—they are outside the line of the aisles, an arrangement for western towers of which there is no Norman example, and none at all, we believe, with the exception of Wells and Rouen. In any case, if these towers were western ones, the church must have been intolerably short, for it only extended three bays eastward of them. Bishop Warelwast's innovation was not much approved of by the mediæval builders, for Archdeacon Freeman was only able to meet with two examples really in point—namely, Chalons and Geneva. This is, perhaps, not to be wondered at. An architect would naturally feel loth to expend his towers where they were not wanted instead of keeping them for where he did want them—namely, for his western façade; add to which, they throw a cavernous gloom upon the interior where the eye looks for the play of cross lights. However, Bishop Bronescomb (1258—1280) commenced a series of works which eliminated every trace of Warelwast's church, with the exception of towers, and transformed it into one of our choicest specimens of Decorated architecture. Nothing, indeed, can be conceived more striking or beautiful than the *coup d'œil* which extends from the west end and for a hundred yards towards the great east window. It is broken by the rood screen, or "pulpit," as it was anciently called, on which the organ still stands, but the eye has no difficulty in travelling along the central rib of the roof to the very end, and glimpses of the altar are likewise caught through the gates and pierced portions of the screen. It may be added, that probably no great building supplies so large and so varied a succession of picturesque "bits." The one fault which is found with it is that its vault is too low; but according to the table given in Mr. Ferguson's "History of Architecture" it is after all 70 feet high, which is absolutely loftier than Lichfield (55), Worcester (66), and Wells (67); and proportionately loftier than several others. The ratio which the height of the nave bears to its breadth is as 1 to 2.1; whereas at York, Lincoln, Petersborough, Wells, and Lichfield it is but 1 to 2. Ely also is as 1 to 2.1; and the only loftier examples given by Mr. Ferguson are Westminster (1 to 3), Salisbury and Durham (1 to 2.3), Canterbury (1 to 2.4), Winchester (1 to 2.43), Worcester (1 to 2.45), and Norwich (1 to 2.8). Murray's "Handbook" attributes the apparent want of height to the unbroken stretch of the roof; but the real reason would seem to be that the groins are of unexpected boldness, and the eye being unable to allow for their unusual size, an impression is produced that they are nearer than is really the case. In the opinion of various critics, the same mistake of using details of too large dimensions has been committed at Lichfield. The result of such a course is like introducing colossal statues—it necessarily makes the building look less by causing the spectator to apply a false scale to its lines. The nave as it now stands was probably designed by Bishop Quivil (1280—1291), but the design was carried out chiefly by Bishop Grandison (1327—1389) a century later. Outside, very little seems to have been done beyond sweeping away various excrescences, so as to afford an unrestricted view of the grand old building from all directions. The famous screen of statues, representing kings and warriors, ecclesiastics, saints and angels, has been left untouched; and it has, on the whole, borne wonderfully well the wear and tear of the elements and of the various superstitions which have flourished in the west. To this day it is asserted that country people will occasionally chip off a piece of one of these statues, and pound the fragment, which they call a "Peter stone," into powder, in order to make of it a plaster for old sores!

Operations were commenced in the Lady Chapel, then carried on in the ambulatory, and last of all commenced in the choir, so as to leave it open for public worship as long as possible. At the end of June the choir was shut off by a wooden screen, erected so as to leave the organ free for use in the nave. The altar and sanctuary fittings were removed and placed in a position in front of the rood-screen, and afterwards all the services were held in the nave till the eastern portions of the cathedral were yielded up by the contractors in their completeness. Although for certain special features of the work the services of London workmen were requisitioned, it was made an express stipulation by the Dean and Chapter that local artisans should be employed wherever practicable. This arrangement has been carried out loyally and fairly. The architect took the deepest personal interest in the restoration, and had the carving for the new stalls and other wood-work executed in London, in order that he might constantly be able to watch and direct the progress of the delicate and difficult work. While the work in the choir was going on, an interesting correspondence took place between Sir Gilbert Scott and Archdeacon Freeman, in regard to the screen. The Archdeacon was of opinion that the screen was an imitation work, while the architect contended that it must be the original work either of Bishop Stapledon in 1325, or of Bishop Grandisson, during the next forty years. As the restoration proceeded, it became known that the original screen must, at any rate, have been considerably disturbed, and was probably reconstructed in the middle of the seventeenth century. The screen was allowed to remain *in situ*, with the organ still in position on it, but the screen itself was pierced so as to provide that view into the choir which was so much desired. The organ, which was built by Loosemore, in 1665, and since remodelled, is said to be one of the finest as well as one of the most ancient in use. It is splendid, with its pure tin pipes, which shine like silver, but it is a little top-heavy, and is, perhaps, hardly of suitable design for the position it occupies.

Our readers will remember the incident which in 1873 threatened to interrupt the work, when Archdeacon Phillpotts prosecuted his brethren of the Chapter for the design of the Reredos which they had set up; when Mr. Justice Keating, as the Bishop's Assessor, heard the case, and decided that its sculpture was illegal; and how the Privy Council, on appeal, reversed the finding which, had it been maintained, would have so seriously checked the revival of religious art in England. Our readers may remember that we gave an engraving of this Reredos in our volume for 1873.

The stone-work of the interior of the greater part of the building had been by former generations covered with a coat of yellow wash which vulgarized its effect. Its removal has shown most of the sculpture-work with greater distinctness, and also certain portions of the stone-work of the structure—more especially the groining of the nave, where is noticed the incongruous use of stone of various tints, leading some to the conclusion that at least this portion of the building was intended to be covered by some uniform covering—while again, on the contrary, the careful dressing of the surface, would do away with such an idea. A large quantity of colouring has been exposed, and an interesting series of shields of arms of families in the city and neighbourhood on the interior wall of the south aisle of the nave. This removal of whitewash and restoration of the natural design both as regards pillars, roof, and walls, has been one of the principal parts of the work, both in choir and nave. Many of the beautiful pillars of Purbeck marble were found to be decayed a great deal outside, though the heart was good and sound. The decayed portions have all been renewed, and an idea of how much labour and patience has been involved in this is shown by the fact that over 100 tons of marble were so employed on ten pillars in the choir. The sacrarium is, of course, the most conspicuous object in the choir, by reason of the endeavours that have been made to render it "exceeding magnifical." The reredos, which was erected by Messrs. Farmer and Brindley, at a cost of about £2000, is well known to be the gift of Dr. Blackall and Chancellor Harington. As an evidence of the nature of the work which has been done, and of the carefully-elaborate manner in which it has been executed, it is mentioned by the

Exeter Gazette that no fewer than 1300 new pieces have been placed in the sedilia to make good dilapidated and decayed parts of carvings in this rare and valuable work, which dates from the fourteenth century. The bishop's throne, erected in 1312, during the time of Bishop Stapeldon, with the beautiful carved work, has been cleansed. Its lofty pinnacled canopy rises to the height of over 50 ft. Notice may be taken of how carefully the new inclosure to the throne, which is fitted to accommodate two chaplains as well as the bishop, has been made to harmonize with the old work, and of the manner in which the portraits have been revived of Bishops Warelwast, Quivil, Stapeldon, and Grandisson, of which traces were discovered at the four corners. In the construction of the choir-stalls, Messrs. Farmer and Brindley have been able to approach closely to the old work in the "misereres," or seats, which in the chief stalls have been left intact. There are forty-nine stalls now, inclusive of the four at the end devoted to the dean, precentor, chancellor, and treasurer, which are respectively surmounted by the figures, in carved oak, of Bishops Marshall, Quivil, Stapeldon, and Grandisson. The whole of the stalls are of the finest, closest-grained oak, canopied and pinnacled, and richly and elaborately carved with foliage and figures of animals and men. The seats of the archdeacons are placed in the posts of honour next to the other dignitaries; the priest-vicars are placed in the centre, and the mayor and corporation on the north side. Choir-stalls, furnished with handsome book-rests of brass, and stalls for the families of the cathedral clergy, are in front of the principal stalls. The brass eagle lectern, and the handsome carved footstool (presented by Chancellor Harington) form no unfitting companions to the beautiful alabaster and marble pulpit, which, at a great cost, was presented for the choir by Mr. Edwin Force, the chapter clerk. From the transepts to the throne the floor is laid with Godwin's tiles, Sicilian marble, and Pocombe stone; from the throne to the sanctuary steps Devonshire marble, Pocombe stone, and tiles are used, the tiles bearing on them the arms of Bishops Warelwast, Marshall, Bruere, Bronescombe, Quivil, Bitton, Stapeldon, Grandisson, and Oldham. The sanctuary steps are of Plymouth marble, and the remainder of the floor up to the altar-rails maintains the character of increasing richness as the altar is approached, being composed of Godwin's tiles, Plymouth, Anglesea, Genoa, and Sicilian marble, and Cornish porphyry, designed in twelve ornamental panels. The remainder of the floor approaching the altar is of specially-designed Godwin's tiles, arranged in eight panels, representing prophets and evangelists. The reredos is at either side flanked with wing-walls of polished marble, surmounted by a light iron grille, richly gilded, and about 4 ft. in height. At the time the restoration was commenced in the choir, one of the main objects avowed was to give more room for the worshippers, who at morning service were restricted in the choir. It was hoped that at least 300 additional seats would be gained by removing the unsightly brick screens at the back of the stalls, and throwing open the choir aisles, so that persons sitting there could take some part in the worship in the choir.

In the chapels the work of restoration has been carried on as thoroughly as anywhere in the cathedral. Roofs have been recoloured, pinnacles and delicate carvings of screens replaced where dilapidated, or otherwise injured, stonework and carvings alike cleaned and restored to their natural tint and form. The Lady-Chapel, now one of the glories of the cathedral, had been, up till nearly forty years ago, used as the cathedral library. The handsome screen has been restored, and access is gained through gates of polished brass. Devonshire marble and encaustic tiles form the floor. The magnificent east window, perhaps the best in the cathedral, is the gift of Chancellor Harington, and has been executed by Messrs. Clayton and Bell, of London, who have also painted the reredos beneath it. The principal subjects in the window are Our Lord enthroned in glory as the King of the World, with figures grouped around Him, representing the Blessed Virgin, St. Joseph, the Archangel Gabriel, St. John, Joseph of Arimathea, and St. Mary Magdalene. The smaller lights of the window are also filled with subjects connected with the life of Our Saviour on earth, such as the Annunciation, Nativity, Crucifixion, the Women at the Tomb, &c. The new east window in St. Gabriel's Chapel is in memory of the late Archdeacon Freeman. This window is elaborately worked out in rich designs. The tracery is filled with the monograms of SS. Matthew, Mark, Luke, and John, and with figures of angels. He had himself arranged the subjects for the window, all relating to appearances of angels, which now forms his own memorial. There is one other coloured window in this chapel, which has been completed by Mr. Drake, of Exeter, filled with the glass taken out of the first-named, and re-arranged in pattern.

In the transepts, which since the piercing of the screen have been used for congregational purposes, by worshippers unable for lack of space to obtain admission to the choir, in addition to the ordinary work of reparation and cleansing, and the decoration of the bosses underneath the towers, in harmony with the roof of the choir, several special works have been carried out. The Chapel of St. John the Baptist, in the south transept, has been fitted up as a vestry for the priest-vicars, and St. Paul's Chapel, in the north transept, as a vestry for the vicars-choral. The Sylkes chantry in the north transept has also undergone restoration. Other useful improvements in the transepts comprise a new chiming apparatus, which was ingeniously constructed under the direction of Mr. Edwin Luscombe. But the most important work in the transepts is probably the window to the memory of the late Sir John Taylor Coleridge, which has been placed in the south transept by Messrs. Clayton and Bell.

The nave itself, though a very large area, has necessarily fewer special features than the choir, and consequently the work in it has chiefly been confined to cleansing and renovating the pillars, roofs, walls, carvings, mouldings, &c., and endeavouring to restore it to the condition which it formerly occupied as the splendid body of an architectural design (of which the choir is the head) of singular beauty and completeness. There being less work in the nave, or work of a less expensive character, the sum expended has been much less than that on the choir, viz. a little under £10,000. The removal of the yellow wash from the walls has brought to light several interesting traces of ancient decorations. On the west wall, at each side of the great door, extensive fresco remains are to be seen, but the work is decayed, and the subjects undistinguishable. Mr. R. Dymond, F.S.A., has under his attention some heraldic bearings, rather more distinct, which have been found under the windows of the south aisle; and on the wall over the north porch fragments of an elaborate fresco have been brought to light, including one clear and distinct figure of a cherub. More important discoveries were found on the removal of the colour-wash from the walls of this north porch.

Lastly, we have to notice the memorial to Bishop Patteson —a singularly beautiful pulpit of creamy tinted Mansfield stone. Bishop Patteson, it should be said, was a nephew of Sir John and cousin of the present Lord Coleridge. He was ordained deacon in Exeter Cathedral, in September, 1853, and priest in the September of the next year. Immediately after receiving priests' orders he went out to the missionary field, in which he continued to labour till his death. The pulpit contains three sculptured panels, exhibiting, first, the Martyrdom of St. Alban, the first British martyr; secondly, the Embarkation of St. Winfrid or Boniface, a native of Crediton, who afterwards became "The Apostle of Germany;" and thirdly, the placing of the body of Bishop Patteson in a canoe by the natives. The face of the martyr has been sculptured from the latest photograph taken of him. Across his chest is carved a palm leaf, with its five nuts, signifying, it is supposed, that his death was the vengeance for five of the natives. The pulpit also contains, in the niches between the panels, carved figures of St. Paul, St. John the Baptist, and St. Stephen. Running round the base of the pulpit is a carved legend, "The noble army of martyrs praise Thee;" and the following inscription appears on a small plain panel:—

"This pulpit is placed here in memory of John Coleridge Patteson, D.D., Missionary Bishop, ordained in this cathedral Deacon, 25th December, 1853; Priest, 24th September, 1854; Consecrated Bishop on the Feast of St. Matthias, 1861. Killed 20th September, 1871, together with two fellow-workers for our Lord, at Nukapu, in the South Pacific Ocean, whilst doing the duty for which he gave up himself and all that he had."

We beg to acknowledge our obligations to the *Guardian* and the *Builder* for portions of this account of the restoration.

A Church Restoration Sermon.

IN the sermon at the reopening of Exeter Cathedral preached by the Bishop of Winchester, there were some things so cognate to the objects of our Magazine, that we shall add a few extracts.

"It has been often noted, till it has passed into a proverb, that nations have a life, like men. Every nation has had a continuous history, diversified by many changes, but maintaining more or less of unity to the end. Some have had short lives, some long, some feverish with excitement, others quiet and stagnant; but there has run a thread throughout which it requires but little skill to track. And, moreover, its duality is as true as its unity. A nation, like a man, has an inner and an outer life. They can be distinguished; but they cannot be separated; and the one does and must affect, mould, guide the other. The outer life of a people is social, agricultural, commercial, military, political. Its inner life is its faith, let that faith be what it may. We may limit it here to Christian faith; but it is true of heathen faith too; far infinitely, inferior to Christian faith, but yet motive, and in the absence of what is higher, motive for good. The Romans, who subdued the world, said that it was not their numbers, their wealth, nor their courage, but their religion which made them great. And so, with all the faults of their religion, it was. Whilst they kept the rude faith of their forefathers, and the manliness, truth, and honesty which it taught them, they rode forth only to conquer. When they lost it all in their imperial glory, they fell, never to rise.

"Probably in no part of modern Europe has this duality, and unity in duality, been so marked, and has exercised such a power, as in England. We know very little about the religion, very little about the history of England, till it became Christian. There are dim records of Druidism and of British princes, savage but sometimes noble, when first Rome discovered Britain. We know something of the Saxons, Angles, Jutes, Danes, and Norsemen, who harassed and invaded British shores; something of their military and civil, something of their religious customs and manners. But it can then hardly be called a history, they could hardly be called nations (it was when Britain became Christian that it had a national life). And when the Angles and Jutes had settled here, and had driven off the British Christians, it was not till they embraced the Christianity which they had persecuted, that they were by it welded into a nation, with a national heart —a national heart and a nation's life. Our Christianity indeed came before our nationality, and produced it. Since then it has lived within the nation and has been the nation's truest life.

"I must trace it, but rapidly and briefly. When the Saxons and Jutes and Angles first came among us they came as separate little tribes, forming little, separate kingdoms, with petty princes over them. They had driven the Church of God into the mountains of Wales. But it came to them again, and penetrated into them. A feeble band of bishops and priests landed in Kent and spoke of Jesus Christ, of His Cross, and of His glory, and the little kingdom of Kent bowed before the Kingdom of God. And then another and another tribe accepted Christ as its King. In less than forty years from the founding of the bishopric of Canterbury in Kent the kingdom of Wessex, too, had its bishop, and built its cathedrals at Winchester and Dorchester, and its bishopric reached from the borders of Kent, and from the Thames in London to the Land's End in Cornwall and the bounds of the wide Atlantic, taking in the dioceses of Winchester, Chichester, Salisbury, Bath and Wells, Exeter, Truro, and most of Rochester. And though the kingdoms of Kent, Wessex, and Mercia and Northumbria were all separate kingdoms, yet the churches and the bishops and the dioceses all belonged to one kingdom, and its King was Christ; and so, by its influence, and often its example, the many little kingdoms with their many little kings, which we call the Heptarchy, were at length compacted into one kingdom of England, and Egbert, King of the West Saxons, was crowned first King of England at his own royal city of Winchester, probably A.D. 827. Thus truly, the one Church of God compacted and created the one kingdom of England. It is more than a thousand years since Egbert converted the Heptarchy into a Monarchy. The monarchy of England has gone through many changes since; but it is still historically one, notwithstanding even the Conquest and the Revolution. It is more than 1200 years since Augustine brought the Church of Christ back to the people which had rejected and destroyed it. That Church here has gone through many changes, too; but it, like the monarchy, is still historically one. That Church, from the first has intertwined its life with the nation's life. Its life has been the nation's own inner life, as much as a man's heart and conscience is his inner life and his truest being. There were times when this was more apparent, times when it was more obscure. Probably in the earliest ages of England's Christianity, of England's nationality, the union and the influence were more apparent than at any time since. In early Saxon days and throughout Anglo-Saxon history there was a constant blending of the Church's with the nation's work. The king summoned his seventeen bishops and his twenty or thirty earls to his Parliament. The bishop or his archdeacon sat with the earl or earldoman, or with the sheriff of the county, in the court of the shire. The counsels of the Church mingled freely with the counsels of the State; the two streams flowed in one channel; they were but one river, more or less clear, more or less turbid, as the Church stream flowed more freely into the nation's, or the world stream more pervaded the Church.

"I am not here to defend all that the Church has done in its 1200 years of varied and troubled life in England. It came to us late in the sixth century, and even then its early purity may have been tarnished by the world's taint. It may at one time have gained excessive power; it may not always have used that power meekly. It may have contracted error from the growth of ignorance and the influence of foreign prelates. But evil as is the corruption of what is good (*corruptio optime pessima*)—evil, too, as it may have been for the Church, when statesmen, and lawyers, and judges were chiefly recruited from the ranks of Churchmen—even so, in the times of deepest darkness, what light there was, what life there was in our own land and in every other land in Europe was Church light and Church life, and that which it kindled up in the souls of men, and which it spread around in the society of men. A nation may often treat its faith much as a man treats his conscience. In its best moods it listens to it, educates it (for conscience needs education), developes it, and so lives by it. In its worst moods it neglects it, stifles it, corrupts it, and sometimes casts it off for ever. A conscience is a most delicate instrument; carefully tuned and strictly guarded, it will always speak true. But it can be warped and strained and mismanaged till it only speaks false. Nine-tenths of the consciences in Christendom cannot be trusted because their masters have acted as their masters, not as their scholars and disciples. They have bent conscience to their wills, instead of bending their wills to conscience. The like dealing of nations with their faith has much to do with the Church history of the world. In one sense a nation is the master of its Church, whilst the Church is the teacher of the nation. When a nation uses its Church only to comfort it in its troubles, or to encourage it in its wilfulness, but will not listen when it warns against its sins, the Church is sure to be corrupted, as in the single soul the conscience is stilled.

"I have not time to trace the progress of corruption or the struggles, against it in every age of our history. There has been no age in which errors on the one side or the other have not threatened the purity of the faith and the health of the Church. There has been no age in which noble spirits have not vigorously resisted the evil, though sometimes themselves not wholly untainted by it. Here and there, as we look back over the map of time, we see black spots, marking an age of deadness, or indifference, or error. Then, again, like volcanoes or hurricanes in geographic charts, we see periods of fierce convulsion, the result of former ignorance, or apathy, clearing the atmosphere, but almost disintegrating society, and followed for a time by evils even worse than those which they dispelled. The sins of men have been ever countervailing the counsels of God. Yet still the stream flows on. From the first to the last the nation's life has been instinct with her Church's life; and that life sustained and vivified by the life of Christ.

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"Now turn we to the nation. We are known abroad for our skill in arms and arts. Our armies have never ceased to conquer, our fleets have swept the seas, our merchants have been the traffickers of the world. Men have wondered after us for all this; but they have not loved us. These are but tokens of our outer being.

"If this were all, when nations must give account, as men must, we should be weighed in the balance and found wanting. Thank God—(let us not boast, but let us be thankful)—thank God there are tokens, monuments too, of an inner life amongst us. Slaves set free; prisons turned into reformatories; laws gradually made more merciful, many an old endowment, many a living fund by which the wants of body and soul are cared for and ministered to; schools, colleges, hospitals, almshouses, Missions (bear witness the pulpit from which I preach, memorial of a martyred missionary), all these come down from our forefathers, not neglected by their children. Most apparent are our churches. Through Christendom a nation's churches are tokens and monuments of a nation's faith: and no nation has such churches as England. To speak once more of one lately taken away from us, known too and honoured by many of us. One who had visited churches throughout Europe, and knew more of the churches of England and of Europe than any man in this country, used to say that England had a greater number of noble parish churches than all the rest of Europe together. This surely speaks the faith of our fathers. This surely is a monument of the nation's life. Indeed, their decay was once a witness against us: yet (may we not hope?) their restoration testifies that life is not extinct in us, that with all the struggles, changes, rises, and falls, of our religious history, still the life of God is in the Church, and still the Church's life is in the land. I do not know if we can say of all our cathedrals what Sir Stephen Glynne said of our village churches. Our village churches are indeed unrivalled; but our cathedral churches, too, will well bear comparison with the grandest in Europe. Considering, indeed, the small area of England, and until this century its small population, we may say that our cathedrals are proportionately nobler and more numerous than those of any single nation in the world. And a cathedral is a greater historical monument of the piety, and the liberality, and the civilization, and the art-skill of a nation.

"And, brethren, you have one of the loveliest here. It may not have all the grandeur of size, of height and length, which belongs to Westminster and Lincoln, and Ely and Winchester, and York and Canterbury; but the chaste richness of its detail, its vaulted roof, its clustered columns, its mullioned windows, are, perhaps, unrivalled in Christendom. Every hour you gaze on it, it grows more beautiful beneath your gaze. Only those who have worshipped in it, week after week, and year after year (as some of you, and as once I with you, have done) can know how the sacred stillness of its aisles, the arched glories of its roof, the light of heaven streaming through its storied windows, and then the voice of praise echoing through its arches, can aid reverence, and can warm the devotion of a soul seeking its Saviour and struggling upwards to its Father. Such buildings are indeed the utterance of a people's inner life; and they are its help, as they are its voice.

"Will you come with me for a moment in thought, and picture to yourselves a vastly different scene? Let us suppose a nation with none of these things. Let us imagine Exeter, if its grand minster and its twenty-five churches were all gone. Let us think of England with no one of its thirty cathedrals and its twice 10,000 parish churches, without a house of God, without a parsonage, without a parish priest. Let us suppose them never built and founded, or swept off with one fell swoop, as some would have them swept off now. Look on this picture and on that. What would in this latter case be a nation's history? What would be a nation's hope? Let us leave its wealth, its commerce, its politics, its wars, its crimes; and let us erase its Church. What, then, is the voice of its inner life? What the utterance of its inner heart? There might remain its fleets and its barracks, its markets, its prisons, and its bureaus. I do not think there would be its hospitals, perhaps not even its workhouses; they came of Christian faith and Christian charity. We have sorrow enough, we have sin enough, we have pride enough, we have hatred enough, God knows, now. What would there be if our churches had become theatres, or music-halls, or even schools of art, or science, or scholarship, and our cathedrals banqueting-rooms, and our parsonages stations of police? I cannot dwell upon the scene. I ask you to picture it to yourself. A nation it might be wealthy, warlike, powerful, proud, but with no restraint, with no fear, with no faith, with no hope, with nothing but iron-handed strength, grinding and ground down, till the very grindstones would leave no powder to tell men of their strife.

"Oh, brethren, we may be thankful to God, that for the many centuries of our national life, there has been an inner life, a life of faith beneath the high surface of our island home, and that it has spoken out, and that its voice is yet heard, unsilenced even by the storms that howl around us, storms of sin, storms of worldliness, storms of discord, political and religious.

"This day of festive joy is no time for gloomy forebodings. We have had for centuries, we have still, blessings in abundance. Well may we rejoice and give thanks for them. This cathedral church can tell a history of deep import, if we will listen to it. It tells of the Church of Christ brought here from early times, struggling onward, struggling upward, warmed by the light of heaven, and watered by its dews, yet at times chilled by the frost, or tempest-tost by the wind. Look at its grand old Norman towers, firmly set when all the world around was shaken and convulsed. Look at the marvellous skill with which increasing civilization found a way to retain these magnificent monuments of a ruder age, and yet to burrow under and pierce through them, so that they should minister to the wants and sympathies of a taste more refined and graceful. If we could look back some four or five centuries, we might, perhaps, see this glorious house, built only for the worship of God in Christ, filled for a time with relics and ornaments, which served a worship of created beings, of the Blessed Virgin Mother of Christ, of the holy Apostles and martyrs of the Church. We look again, and all these are gone: the house is still the same, the same Church of God still lives and prays and praises in its aisles, but that which desecrated rather than decorated is as passed away. The simplicity of an earlier age is here again. We look once more, and we see a sadder scene. The stream turned 350 years ago; it swelled till it became a torrent. Wise reform changed into frantic revolution, till men broke down all the carved work with axes and hammers, and almost made the beautiful temple in which our fathers worshipped a desolation, a ruin. Long and slowly have we recovered from that time of rebuke. Faction and party-spirit first gave way to indifference and irreligion. For a time all care for the house of God seemed gone, for God Himself was but little in men's minds. But He had not forgotten those who were forgetting Him. There came once more, fitfully, painfully, as when men recover from a trance, a revival of faith. The inner life had flagged, it was not quenched. It flickered up, shot out, sometimes strange sparks, and then it kindled into flame. And once again, the outward sign of life is with us. How blessedly have Missions—watered with the blood of at least two martyred Bishops, Patteson and M'Kenzie—and schools, and hospitals, and charities of all kinds grown up in the last thirty years; and churches, most of all, have been built or rebuilt, not least this beautiful church of ours. When the heart trembles, when it fails us in looking after those things which are coming on the earth, let us cheer up and be thankful; let us believe that God is still in us of a truth. He has not left us; if we do not drive Him from us, He will never leave us. But we must not forget the more excellent way. Churches built, restored, beautified, are a sign of life, a token of the *inner* life of a people. Yet sometimes tokens of life are not tokens of health. A tree shooting out fresh verdure gives evidence of life. But there was a tree once so full of leaves as to win the attention, and to raise the human hopes of the great Traveller, which yet was barren, fruitless, doomed to cursing and to death.

"God grant that we may not in our case, for the outward signs let the inward vigour of our life decay. There is bright hope; there is great cause for care. Unbelief and indifference skulk in every street, and alley, and lane. Disunion scatters the forces of those who might oppose them. Churches, schools, hospitals, and all like them, are indeed fortresses. If they are to keep out the enemy, they must be manned; manned by strong, faithful Christian hands and hearts, loyally devoted to their King, lovingly united in one faith, one hope, one body, one spirit, under one God and Father of all.

"Our life consisteth not in the abundance of the things which we possess, not even in our best possessions, not in our houses of prayer, not in our monuments of charity. They are the outer signs; but they may be lifeless mummies, not men. Nothing that is good is free from danger. Our danger seems to be that whilst we build, and whilst we meet in public, and whilst we talk and speculate and dispute, we should forget home, personal, private faith, and, what is even better still, humble patient, Christian love. There was a Church of old, founded by a great Apostle, full of honour, full of zeal, shining in the gifts of spiritual wisdom and of spiritual power, whose members and ministers worked miracles, spoke with strange tongues, uttered deep prophecies; but the word of warning told them that there was division amongst them, and so they were carnal; told them that all their zeal and liberality and knowledge of mystery would be worthless in the day of trial, if they yet lacked charity. And the long, sad, dreary history of that Eastern Church, of which Corinth was a branch, speaks out with trumpet-tongue the same truth, that a Church's chief weakness is in its divisions, and that its truest strength is love.

"If we would keep the blessings that we have, if we would spread them round about us, and hand them down undimmed to our children; we must learn the lesson and we must teach it to them, the lesson of faith in God, of distrust of self and of love to all who bear the nature and who are redeemed by the blood of our common Saviour and Lord. Even a land desolate of churches and their ministers would be better than a Church with no inner life of faith, holinesss, and love."

Correspondence.

To the Editor of the CHURCH BUILDER.

Spittal Vicarage,
Berwick-on-Tweed,
23rd October, 1877.

DEAR SIR,—Owing to the exposed situation of our church, and to some extent to the unsatisfactory manner in which slaters, &c., do their work we are in a chronic state of anxiety and difficulty from damp in the walls.

I have been recommended to have the eastern end of the church stoothed—but have no experience of the effects of this in a church. I have supposed that lining the interior with cement might serve my purpose, which is in short to have the walls in such a state that their decoration may not be rendered a hopeless series of disappointments.

Can you give me any information regarding this matter? Do you know anything of the effects of Diaphanic for windows? Our east and west windows are very large; the former it is necessary to obscure in some way to prevent the lights being seen at sea. The latter admits far too much sunlight on a bright day. Blinds are expensive and get out of repair. Stained glass for windows of such size (20 ft. high at least) is far beyond our means. Do you know anything of Diaphanie for such a purpose?

Yours very sincerely,
EVAN RUTTER.

Review.

Christians under the Crescent in Asia. By the Rev. E. L. Cutts, B.A., Hon. D.D., London: Society for Promoting Christian Knowledge.

Mr. Cutts went to the East under exceptionally favourable circumstances, viz. as the envoy of the Archbishop of Canterbury, accredited to the Patriarch of the Assyrian (so-called Nestorian) Christians, who are scattered about among the mountains of Kurdistan and the adjoining plains, on the confines of the Turkish and Persian Empires. He thus passed through tracts of country far out of the beaten path of travellers, and penetrated into almost inaccessible regions where probably only three or four English travellers have preceded him. The whole narrative of the adventurous journey, on horseback, with tents, from Alexandretta through Aleppo, Diarbekir, and Van, to the mountain village among the snow-tipped summits of the Kurdistan range, which is the residence of the "Patriarch of the Eastern Regions;" thence across the debateable land, made perilous by tribes of predatory Koords, to Oroomiah in Persia; and thence homewards by Tabreez, Tiflis, Poti, and Constantinople, is full of interest; especially just now when we are all interested in everything which relates to the condition and prospects of these countries.

But the main and permanent interest of the book lies in its account of that interesting group of Christians, the remnant of the once great and prosperous Church of the Persian Empire, to whom Mr. Cutts was especially sent. The character in which he went of course secured him a hearty welcome, and every facility for studying the people. He seems to have used his opportunities with diligence and skill, and the account which he gives of the character and condition of the people, their manners and customs, their ecclesiastical organization and churches and ritual, are full of interest and value. A careful summary of their early history, and of the Nestorian controversy which led to their alienation from the rest of Christendom, gives the general reader the knowledge necessary to enable him to appreciate the interest of this curious remnant of a branch of the Early Church, which has been preserved through centuries of persecution by Mohammedans, and of isolation from Christians, and which comes to light in this century, probably the least altered of any portion of the Church, to help us to realize what the Church of the fifth century was.

The last chapter of the book tells us that the Archbishop proposes to send two clergymen (to begin with) to help these interesting people to establish a better system of education, and that his Grace is appealing to the Church at large for funds. It would be a disgrace to the Church of England if it failed to furnish the Archbishop with the funds he thus personally asks.

Contributions, we learn, may be sent to the Rev. Mr. Bullock, the Secretary of S.P.G., 19, Delahay Street, Westminster.

Grants,

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At Meetings held at the Society's House, 7, Whitehall, 19th November, and 17th December, 1877, grants of Money amounting to £1980, were made in aid of the following objects, viz.:—

Building New Churches at Eastbourne, All Saints, Sussex; Mount Hawke, Scorrier, Cornwall; Sharlston, near Wakefield; and the Lodge, near Ruabon.

Rebuilding the Church at Petrockstowe, near Barnstaple.

Enlarging or otherwise improving the accommodation in the Churches at Bedstone, Aston-in-Clun, Salop; Bledington, Chipping Norton; Bexhill, Hastings; Chaldon Herring, Dorchester; Cherry Hinton, Cambridge; Croxdale, Durham; Dordon, Tamworth; Hargrave, Chester; Llangybi, Pwllheli; Marple, Stockport; Patney, Devizes; Pembroke, S. Mary; Sevenoaks, Kent; S. Giles in the Heath, Launceston; Southburgh, Thetford; South Shields, Holy Trinity; Sutton Bonnington, Loughborough; Wellington Heath, Ledbury; Whitsbury, Salisbury; and Wormshill, Sittingbourne.

The Grants formerly made towards restoring the Churches at Old Street, S. Luke, London; and Sutton on the Forest, Easingwold, were each increased.

Grants were made for the Special Mission Church Fund towards the erection of Mission Churches, &c., at Barking, Essex; Broom, Durham; Camberwell, S. John; Chester, S. Barnabas; Haggerston, S. Paul; Saxilby, Lincoln; S. Neot, Liskeard; Wadsley, Sheffield; West End, Parish of Silverstone, Towcester; and Weston, Portland Island.

The Trusts of Monies for Repair Funds for the following New Churches were accepted, viz. All Saints, Branksome-park, Parkstone, Dorset; Rochester, S. Peter; Scholes, Cleckheaton, York; and Walton-on-the-Hill, S. Cuthbert, Liverpool.

The December Meeting was the last in the Society's Financial Year, and during the year Grants amounting to £13,330 have been made towards building thirty New Churches (twenty-three of which are entirely free and unappropriated), towards the rebuilding of fourteen, and the restoration and improvement of eighty-six other churches. The carrying out of the above works has called forth from the Public the sum of £384,466 at the least, The sum of £699 has been voted towards building twenty-five Mission Churches.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association remittance; *M.C.F.*, for Mission-Church Fund.

1877.

Canterbury.

(*No remittance.*)

York.

Nov.	17	Huntington ....*O*	£1	0	0
	20	Kirkby Knowle ......*O*	0	19	8

London.

Sept.	25	Twickenham (M.C.F.) *O*	10	19	3
Oct.	26	Teddington, SS. Peter and Paul ....*O*	5	2	10
Nov.	8	Teddington ....*O*	9	16	9
	13	Brookfields, S. Mary's *O*	8	17	0
	14	Hackney Church Fund ....*A*	23	7	6
	27	Uxbridge Road, S. Luke ....*O*	4	0	0
	28	Hammersmith, S. Peter ....*O*	10	13	0

Durham.

(*No remittance.*)

Winchester.

Sept.	26	Elstead ....*O*	1	19	5
Oct.	1	Awbridge..............*O*	1	10	0
		Shidfield ....*O*	2	13	8
		Swanmore ....*O*	4	1	6
	11	Whitsbury ....*O*	1	8	3
		Woodlands ....*O*	1	18	9
	30	Colmer ....*O*	1	0	7
Dec.	6	Chertsey ....*O*	3	0	1

Bangor.

Oct.	31	Llanfaethlu and Llanvwrog ....*O*	1	5	9
Nov.	20	Rhosybol ....*O*	1	2	2

Bath and Wells.

Oct.	4	Staple Fitzpaine-cum-Bickenhall and Orchard Portman .*O*	2	10	0
Nov.	6	Cheddar ....*O*	2	11	4
	27	Henstridge ....*O*	1	8	3

Carlisle

Oct.	27	Field-Broughton ...*O*	1	6	3
Dec.	19	Aikton ....*O*	1	11	8

Chester.

Dec.	4	Chadkirk..............*O*	£4	7	10
		Bredbury..............*O*	5	0	0
	19	Neston ....*O*	5	0	0
	21	Eebington ....*A*	9	5	6

Chichester.

Oct.	11	Slaugham ....*O*	15	0	0
Dec.	20	Waltham and Hardham (M.C.F.) ......*O*	3	1	3

Ely.

Sept.	21	Gedney Hill ....*O*	1	10	0
Oct.	16	Haslingfield ....*O*	3	10	0
Nov.	7	Cockfield ....*O*	2	8	0
	21	Graveley ....*O*	1	1	6
Dec.	6	Holywell ....*O*	1	4	3

Exeter.

Sept.	24	Plymouth, S. Jude .*O*	2	10	0
Oct.	26	S. Budeaux...........*O*	3	0	0
Nov.	8	Plymouth, All Saints *O*	2	18	0
Dec.	11	Kennerleigh ....*O*	0	15	0

Gloucester and Bristol.

Oct.	12	Bristol ....*A*	3	0	0
Nov.	21	Newnham-on-Severn *O*	3	10	0
Dec.	4	Chippenhcm ....*O*	3	0	0

Hereford.

(*No remittance.*)

Lichfield.

Oct.	25	Walsall ....*O*	2	6	3
	26	Aldridge ....*O*	2	17	0

Lincoln.

Sept.	28	Holbeach, S. Matthew..................*O*	0	14	6
Oct.	1	Branston ....*O*	4	5	0
	10	Riseholme ....*O*	3	19	3
Nov.	8	West Rasen............*O*	1	9	6
	20	Somerby ....*O*	1	1	0
Dec.	3	Coddington ....*O*	1	16	8
	12	Appleby ....*A*	2	4	7
	20	Stubton ....*O*	2	0	0

Llandaff.

Nov.	20	Penrhôs ....*O*	1	2	0
	28	Pantêg..................*O*	2	13	0

Manchester.

Nov.	5 Cheetham, S. Luke .*O*	£6	16	6
	16 Elton. All Saints ...*O*	2	10	0
	20 Broughton ....*O*	7	15	2

Norwich.

Oct.	13 Arminghall ....*O*	1	17	7
	17 Great and Little Glenham ....*O*	1	15	0
Dec.	18 Gorleston ....*O*	2	17	1

Oxford.

Sept.	28 Newnton Longville *O*	1	15	1
Nov.	3 Henley-on-Thames .*A*	3	2	0
Dec.	15 Oxford—S. Mary Magdalene ....*A*	2	10	9
	20 Oxford ....*A*	12	0	0

Peterborough.

Oct.	10 North Kilworth ...*O*	1	0	0
Nov.	28 Great Glen ....*O*	6	16	5
Dec.	11 Finedon (M.C.F.) ...*O*	7	2	2

Ripon.

Nov.	10 Brownhill ....*O*	3	0	0
	14 Hoyland Swaine......*O*	1	2	0

Rochester.

Sept.	28 Lower Tooting, S. Nicholas ....*O*	8	5	3
Dec.	11 Battersea, S. Philip *O*	6	10	0

S. Alban's.

Oct.	4 Eastwood...............*O*	£1	12	9
	30 Great Amwell.........*O*	3	1	0
Nov.	1 Wethersfield ....*O*	1	15	0
	19 Chipping Barnet, General Fund ...*O*	5	5	0
	Ditto (M.C.F.) ......*O*	5	5	0
Dec.	4 Elmdon ....*A*	2	1	0

S. Asaph.

Sept.	19 Oswestry ....*O*	11	6	0
Nov.	27 Rosset ....*O*	4	11	8
	28 Panteg ....*O*	2	13	0

S. David's.

Nov.	9 Llanbedr Painscastle *O*	0	4	9

Salisbury.

Sept.	26 Steeple Langford ...*O*	2	1	6
Nov.	23 Bishops Cannings ...*O*	1	13	6
Dec.	4 Elmdon ....*A*	2	1	0

Truro.

Oct.	1 S. Goran ....*O*	2	12	0
Nov.	27 S. Burian ....*O*	3	8	0

Worcester.

Oct.	11 Bearley..................*O*	1	4	0
Nov.	17 Atherstone-on-Stour *O*	1	5	3

Sodor and Man.

(*No remittance.*)

Nov.	15 Ostende..................*O*	1	2	0

Incorporated Society

FOR PROMOTING THE

ENLARGEMENT, BUILDING, AND REPAIRING OF CHURCHES AND CHAPELS

In England and Wales.

Established in the year 1818, and Incorporated by Act 9th Geo. IV. cap. 42, intituled "An Act to abolish Church Briefs, and to provide for the better "Collection and Application of Voluntary Contributions, for the purpose "of Enlarging and Building Churches and Chapels." Dated 15 July, 1828.

Patron,
HER MAJESTY THE QUEEN.

President,
HIS GRACE THE ARCHBISHOP OF CANTERBURY.

Vice-Presidents,
HIS GRACE THE ARCHBISHOP OF YORK.
THE BISHOPS OF ENGLAND AND WALES, &c., &c.

Treasurer:—H. GERARD HOARE, ESQ.

Secretary:—REV. RALPH MILBURN BLAKISTON, M.A.

Assistant Secretary:—REV. HUGH FLEMING, B.A.

Chief Clerk:—MR. H. DUNNING.

Bankers:—MESSRS. DRUMMONDS, Charing Cross.
MESSRS. HOARE, Fleet Street.
BANK OF ENGLAND.

Number of Places assisted by the Society to 31st December, 1877	6,653
New Churches erected	1,773
Old Churches rebuilt or enlarged	4,880
Number of Additional Seats obtained	1,644,779
Number of Free Seats	1,313,629
Amount contributed by the Society	£852,248
Which has called forth a further expenditure on the part of the public of not less than	£9,498,074
Number of *Mission Churches* aided	259
Amount contributed	£7,462
Number of *Repair Funds* deposited with the Society	284
Amount invested	£65,608

Donations or Annual Subscriptions of *any amount*, either for the GENERAL FUND, or for the MISSION-CHURCH FUND, will be gratefully received, and may be paid either direct to the Rev. R. Milburn Blakiston, *Secretary*, at the Office, 7, Whitehall, London, S.W., to one of the Society's Bankers, or through the local Hon. Secretaries.

The Church-Builder.

No. LXVI.

Mission Church Fund of the Incorporated Church Building Society.

Results.

SINCE the establishment of a Special Fund twenty years ago for the purpose of making grants towards Temporary Churches, School Churches, Mission Chapels, and such like necessary buildings in large or over-populated parishes, the number of grants which have been made is 269, and the total amount raised and voted away for these purposes is no less than £7557.

One may well ask, what good has been achieved by all this? Are there any tokens of a satisfactory result ensuing from this special effort which warrants the making of the effort?

That a satisfactory reply can be furnished is no more perhaps than was to be expected by those who have any intimate knowledge of such works. Indeed, to every one who is earnest in the welfare of the Church, and the success of its energies as directed towards evangelizing the masses, it is a patent fact that these Mission Churches must be provided; and, further, that in hundreds of parishes such auxiliary agencies are absolutely necessary to the effectual working and organizing of a large parish.

The following extracts from letters to the Secretary speak for themselves, and may be introduced without further preface.

APRIL, 1878.

October 31*st*, 1874.

No. of case, 211. "I beg to lay the following facts before the Society, and to ask for their assistance to provide additional Church Accommodation in this parish, which is six miles long by three broad, with a population of 5049, consisting almost entirely of miners, colliers, and quarrymen. There is but one church at present, situate between one and two miles from the great bulk of the population, which has sprung up within the last few years, owing to the great and sudden development of mining operations in the parish. I am making a strong effort to provide Church Accommodation in the centre of this population (numbering 3200). A congregation has been brought together; services, together with a school, having been held for nearly a year and a half in a room rented by myself for the purpose;—these services are very uncomfortably crowded, and there is a great cry for more commodious and comfortable accommodation."

After stating that he cannot see his way to begin a permanent church, the writer proceeds:—"I consider it of very great importance that Church Accommodation should be provided without any unnecessary delay, and I have accordingly determined upon building a Temporary Church of Iron, which will serve the purpose till such time as funds shall have been collected for a permanent edifice. . . . The Bishop can testify as to the very real and urgent need in this case of Church Accommodation."

£20 was granted to this case from the Mission Church Fund.

February 20*th*, 1875.

No. of case, 213. "I inclose herewith the Form of application for a grant from the Incorporated Society towards a Mission Church in my parish. You will be pleased to hear that the initiation of this mission-room was from the inhabitants themselves, and I forward by this post a memorial sent to me towards the close of last year by 79 householders, out of about 120 or 130. The Mission-Room towards which your Society made me a grant about two or three years ago is a great success. I have two Sunday Services in it and also a weekday service. I am very anxious to take possession of the new population at D——— in the name of the Church. I have every reason to be confident that as a place of worship it will be valued. . . . Three working men (colliers) living there have given me £5 each, and about 25 have promised £1 each. I trust your Society will consider the case and give me as large a grant as your rules allow. I shall have great difficulty in raising the money."

This is an outlying part of a large parish of 7000 rapidly increasing. The cost of the Mission Church is estimated at £697, and is to accommodate 240 adults and 50 children. The society voted a grant of £30.

No. of case, 133. "The timely grant of £20 which your Society gave me in the year 1873 has not been thrown away on an imperfect or abortive scheme or project, but has borne substantial fruit, not only in enabling me to establish a good Day or Sunday School, but also a successful Mission in connexion with our Church among a class of men who had previously been strangers to her services, in consequence of the parish church being unfortunately on a high mountain, remote and inaccessible to a population situated in the gorge of the valley below, which latter is the position of [this new School Church]."

February 28*th*, 1878.

No. of case, 236. "The Mission-Room which you so kindly contributed to has been a great success.

"The district numbers 5000 people, and *all* working people. The place prior to the opening of our Mission Church was totally neglected, and the building itself used for the vilest purposes. Now a congregation of 600 people worship in it regularly twice on a Sunday, and once in the week. On Sundays *always full*. The school on Sundays numbers 400, on weekdays 350. We have conducted the Missions within its walls, and may now thank God for the work done.

"The Inspector's Report came this morning, and our one difficulty is, we are overcrowded, and he expresses a hope that additional buildings will be at once erected.

"The people in the district declare with one voice it is worth all that has been done, if only we look at the improvement in the neighbourhood; it was not fit for children to witness before. The place was used for dog-fighting, racing, wrestling, drinking, acting, and every evil." [£50 voted.]

February 25*th*, 1878.

No. of case, 262. "St. Agatha's Mission was founded in 1869 by the Rev. Robert Linklater, then Chaplain to the late Peter Richard Hoare, Esq., at Beckenham, Kent.

"It was an attempt to unite rich and poor in the bonds of Christian charity; to bring before the rich the awful sufferings and keen necessities of the poor, and to sanctify the rich by the grateful blessings and prayers of their brethren whom they had assisted. In a word, to try and bridge over the great gulf which exists in this prosperous country of ours between the extremes of society.

"Premises were taken on the banks of the Thames in the poor and needy parish of St. Peter's, London Docks. A better basis of operations could not have been chosen. The Mission was welcomed heartily by the Vicar, the Rev. C. F. Lowder, and his clergy, and the prestige of their work gave the new undertaking a vantage-ground at its first commencement.

"A night-school was commenced and officered by gentlemen who used to come up from Beckenham for the work. Our average soon reached 100, great, rough, hulking fellows, very ignorant and noisy, but delightfully good-natured, and grateful for our interest. It was a marvellous sight to go through the suite of rooms, and see these giant scholars hard at work in the mysteries of simple addition, or learning their A, B, C, or gazing in rapture at the writing of their name which had been accomplished with infinite travail.

"A Mission Service was also held twice a week. Words cannot describe the noisy scene of awful blasphemy this was at first. As if the enemy had raised every evil instinct in human nature to defeat the efforts of the Missioner. Benches upset, dead cats flung casually about the room, the prayers and hymns so mocked that often they had to be omitted, but at last the noisy storm quelled, and the poor fellows sitting quietly enraptured with some Bible story, or some narrative of a victory won and an evil nature conquered and tamed.

"In a few months from the commencement of the Mission, it was found necessary to start a Day School for the poor little children who swarm in the alleys and courts around. Funds came in gradually for the purpose. The Mission was fortunate in securing the services of an admirable Master, John Martin, who raised the school to a pitch of great excellency. John Martin is now dead, and the readers of this notice are recommended to read his memoirs written by the Author of 'John Halifax Gentleman,' shortly to be published by Hurst and Blackett, and entitled *A Legacy*.

"Nine years of the very hardest work, of great anxieties, many bitter disappointments, great pressure from lack of funds, nine years have wrought great changes in the constitution and growth of St. Agatha's Mission.

"There is now a beautiful School Chapel (towards which the 'Mission Church Fund' of the Incorporated Church Building Society contributed £80), the services are well attended. Many have been prepared for confirmation, and are now devout communicants; there is a surpliced choir; a large and well ordered day school under Government; for the past three years a Government Grant has also been received for the night school; there is a Workmen's Club numbering more than fifty members; two Lads' Clubs where the lads are kept by innocent amusements from the dangers of the streets; and the St. Agatha Guild for children who have been educated in the schools. We must not forget to mention the Drum and Fife Band which is the pride of the neighbourhood."

March 6*th*, 1878.

No. of case, 198. "The population of the parish of Oswaldtwisle in 1861 was 6103, it cannot now, however, be far short of 9000; it has an area of about 12½ square miles, and contains six distinct villages in addition to what may now be called the rapidly increasing town of Oswaldtwisle. The people almost entirely belong to the labouring class being either small farmers, weavers, or coal-miners. Since the present Incumbent was instituted, four Mission-Rooms have been built in outlying villages, and are licensed by the Bishop for Divine Service, and well attended Day and Sunday Schools are also held in the same. In two of them, viz. at Belthorn and Knuzden, the Holy Sacraments are likewise duly administered, and there is at each an average attendance of upwards of thirty communicants. In the erection of the two more recently built Mission-Rooms, at the smaller colliery villages of Stanhill and Cocker Brook, help was obtained from the Incorporated Church Building Society, and now—when for very many years the inhabitants had been left, so far as any provision for Divine Service or the instruction of their children was concerned, in the one case to the Baptists, and in the other to the Methodists,—we have an average attendance of upwards of seventy scholars at each school, and very encouraging Sunday Services; and so much more has the Church Day School been appreciated, that the Baptists have recently entirely given theirs up; and there can be no doubt whatever that if Mission-Rooms had been provided at a much earlier period in these and other out-of-the-way villages in England, near to which there was no church, far fewer people would have joined the ranks of Dissent! At the village of Knuzden, where the Mission-Room Services have been longest and most regularly kept up, a church has now been built, and will very shortly be consecrated, and a new parish, in due course, cut off from the far too large one of Oswaldtwisle. It is wonderful and very cheering to find how much working people are willing to do towards the support of Church Missions in villages situated too far from their mother church to be available for their regular attendance!" [£20 voted.]

And now, a few words as to the future. The calls for aid are very numerous, but the Society knows not how to meet them. For months past, the paltry sums received for this fund during the month, have been wholly voted away at the very next meeting, so that the monthly announcement in the papers, "The funds are again entirely exhausted," becomes almost amusing in its reiteration, were it not for the melancholy want of interest in the work to which it points.

The grants lately made have averaged £10 a piece (hardly worth the asking for!), while in former times frequently £100 has been given to a single case.

It is hoped that the readers of this may each endeavour to do something for the good work. The Secretary will be happy to supply collecting cards to any who may be willing to take them. By this means one lady has raised upwards of £70, and another £15 in the last year.

Would that many more might follow their noble example!

An Afternoon with the Committee of the Society.

THE Committee, consisting of the Archbishop of Canterbury (the Society's President), and the Archbishop of York, the Bishops, and twenty-five Lay Peers and Commoners (the Vice-Presidents), and an elected Treasurer, and eighteen of the Clergy and eighteen of the Laity, all also elected, meet monthly in the nine principal months of the year, to make grants and transact the other business of the Society requiring their assistance. Five members form a quorum.

We are present at one of these meetings, when eighteen members are also present, and, other preliminary business being disposed of, the Secretary brings forward the applications for aid.

We have three classes of cases to deal with at our sitting—Building and Restoration Grants with improved arrangement of seats, or Enlargement, and School and Mission Church Grants.

The statements of the Applicants have been previously examined and sifted, the plans have been examined and approved by the Society's Honorary Committee of Architects, or modified in consequence of their suggestions. The amounts proposed by a Sub-Committee to be granted are stated, and it remains for the Committee to make the grants.

We shall see that applications are received from parishes in all parts of England and Wales, and the great urgency of the different cases; new industries have suddenly brought together large numbers of workmen and their families into one district, or circumstances have placed a considerable population at a distance from their parish church. Occasionally we meet with an element of interest arising from the circumstance that the church to be restored, besides the benefit to the population through increased accommodation, is an object of attraction from an architectural point of view, or is of historical interest,—one of those monuments of antiquity which will always be a feature in England, and such an one as her young daughter America would give much to possess.

First.—Church Building Grants. We have before us eleven cases of new churches, four of rebuilding, and sixteen of restoration with improved arrangement of seats (and consequent increased accommodation in some instances), or of repairs and rearrangement of seats.

As regards locality we have three in the Northern, and eight in the North Midland Counties, one in the Southern, six South Eastern, five South Western, and three in the South Midland Counties, four in the Eastern, and two in the Western Counties. All classes are affected by the new church accommodation proposed to be provided, fashionable persons, and persons in search of renewed health at a seaside resort of the bracing Sussex coast; colliers suddenly brought together by new collieries in the rough North; a Suburban London District, with a sudden accession of railway employés; Town and agricultural districts.

As to the nature of the cases aided, we may take three as examples; of one of them it is said, "A few years since the parish was an agricultural one, but by the discoveries of coal the population has increased, and is still increasing very rapidly. The church holding 160 is not sufficient to accommodate the Sunday-school children, let alone the inhabitants. The place has been neglected. The landowners are absent, the chief one, from whose committee the site has been bought, is in an asylum."

In another case (that of Aston Parish Church near Ludlow), in the diocese of Hereford, the remark is of another kind (the population being poor and the district agricultural), pointing to the preservation of a building of historical interest as well as to the assistance of a poor neighbourhood:—"This old Norman church is a particularly miniature fabric, being internally only 43 ft. 9 in. in length, the nave 28 ft. 10 in., chancel or choir 8 ft. 2 in., and sacrarium 6 ft. 9 in.; and the width of the nave being 15 ft. 4 in., and chancel 12 ft. 7 in., that of the chancel arch 6 ft. 2 in., and it is the smallest probably in the diocese, and one of the smallest in England."

Of a case from Lincoln diocese, where the deficiency in funds of the estimated amount for the restoration, £2120, is £893, as concerning a church built in A.D. 1420, it is said, "It is in a ruinous and dilapidated condition. The roof is so thoroughly bad that every shower of rain causes a deluge in the interior; the windows are so broken that they are obliged to be boarded up; the misery and discomfort produced by the state of things disclosed being such that many have been driven from the services." This did not concern the chancel which had been restored by the Ecclesiastical Commissioners.

In Truro diocese the late Vicar was inspecting the roof of the church for which aid was sought, and met his death from a beam giving way when he was thus engaged, on which he was precipitated on the pavement of the aisle below.

As regards the extent of the populations affected by the additional church accommodation sought to be provided in the above cases:—In that of the small Norman church the population is 35, but in the other cases it runs from 200 to 20,000; the districts to be served containing 9000, 8000, 5000, 3000, 2000, 1500, and 900 to 1000 inhabitants or thereabouts, besides nine cases in which the numbers were smaller.

The other class of cases which comes before us is of a most interesting character, and one which from its useful ramifications amongst the poorer classes is well worthy of increased pecuniary aid. We refer to those claiming for grants from the School and Mission Church Fund, which, owing to its being nearly exhausted, is confined to four cases, the sites being respectively situate in the dioceses of Durham, Bath and Wells, Truro, and Chester. Of the Durham case it is stated, "This Mission Church is for the use of a district with a population of 500 inhabitants, and the nearest church is three miles distant. A colliery was opened on the spot, and this drew the inhabitants together. The works are now abandoned, and the people are deteriorating and getting more degraded daily. A curate is paid by the Ecclesiastical Commissioners."

And of the Truro case, "This parish is a very large one covering 9000 acres, and the people live in scattered and out-of-the-way places. There are two or three hamlets where the houses are closer and the inhabitants more numerous. The district in which this building is to be erected is the largest. Around the centre there are 900 inhabitants. The building is to be licensed at first."

The works proposed in the various parishes to which the first two classes of cases relate, as estimated (and the estimates usually fall greatly short of the sum actually expended), will involve an outlay of £119,200, of which £65,835 is for New Churches, and £53,413 for the Restoration and improved arrangement of twenty-one existing churches. The deficiency to meet this proposed outlay in the amount collected is £56,366, and we find at the end of our afternoon's work that (some few cases being deferred) we have only been able, owing to the diminished amount of our resources, to make grants to the amount of £2200 towards the New Churches, and £970 towards the Restoration and improvement of existing buildings, the grants to school churches being £74. Where is the zeal of Churchmen in this cause? And our noble Churchwomen have they passed away? Have new institutions absorbed the donations of Church people? Are there any new lights better than the old?

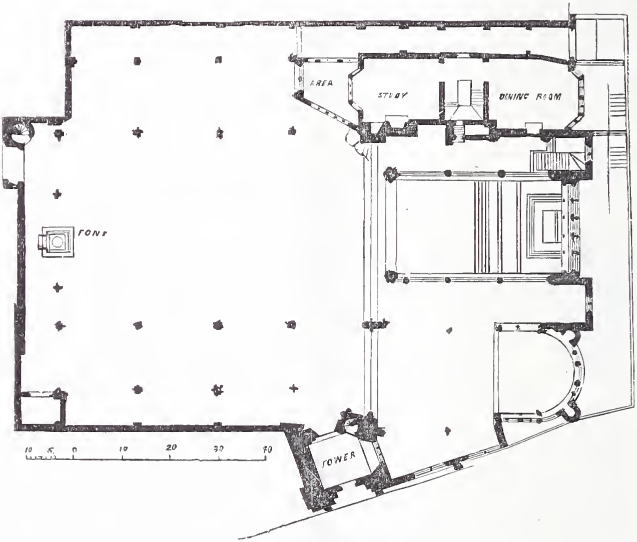
Our tales of want, our statements of deficiency may seem dull and repulsive, dry and uninviting, but if it be considered what they involve, it must be concluded how urgent is the state of things disclosed, and how greatly the funds of the Society need increased support. We suggest that each member should persuade a friend to join.

St. John the Evangelist, Red Lion Square.

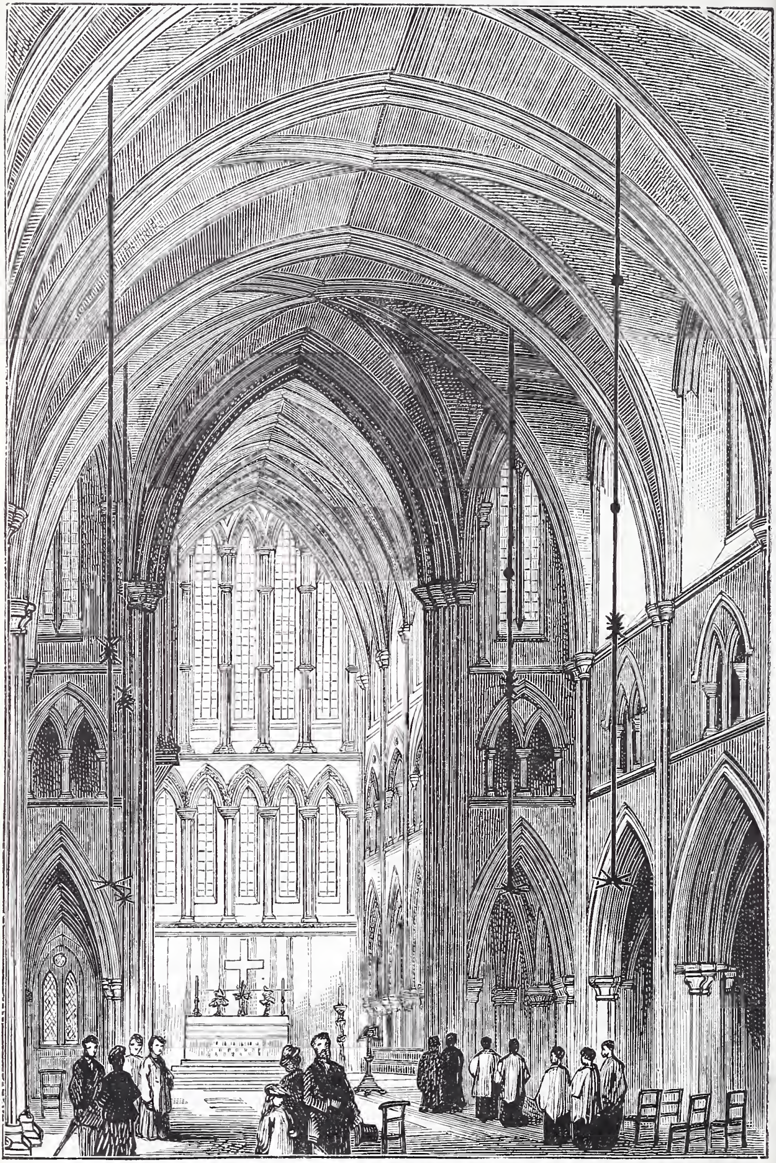
THIS church, long in hand, was at length consecrated on the 23rd of February. It is certainly one of the most notable of our recent London Churches, and will fully sustain the high position which Mr. Pearson holds as an Ecclesiastical Architect.

The two most remarkable features are the plan and the style. First for the plan: the site available for the church, at the south-west corner of Red Lion Square, was an irregular plot of ground, with an obtuse angle at its south-east corner (formed by the east frontage line to the Square and the south line to Fisher Street) and a great piece cut out of its north-east corner for a clergy-house, and a rather restricted depth from east to west. It is often a great advantage to have an irregular site, since it compels the architect to some originality of plan, which gives character to the design. In this case the nature of the site has driven the architect to an unusually broad nave with aisles; and by carrying his curtain walls outside the deep buttresses necessary to carry his groined roofs he has obtained narrow additional aisles to his nave, and also narrow aisles to his chancel. When we study the south side of the interior, and the north-east corner of the nave, the fear enters our mind whether, however, the architect has not been tempted to carry a little too far the attempt to get character and picturesque bits out of the irregularity of his site.

The style is another feature of the design: Early English has been chosen, and handled with admirable skill and good taste. The nave is divided in its length into four bays, and the side elevation consists of an arcade of rather low obtusely pointed arches, a triforium of two-light openings, and lofty clerestory of triplets of lancets; it is covered by a groined vault of white brick, carried on stone cross springers and transverse ribs of obtusely pointed form; the double aisles of the nave are similarly groined. The pillars are composed of rectangular piers with shafts of pointed boutell shape; capitals of rather notable design, since the forms have more romanesque character than we should have expected from the rest of the



Ground Plan of St. John the Evangelist Church.



St. John the Evangelist Church, Red Lion Square, Holborn.

work; the arches are of simple rectangular profile relieved by a triple roll on their soffit, the same triple roll is carried into the groining arches and ribs with very good effect.

The chancel, with its narrow side aisles, is altogether a very fine composition. Its proportions are good. The enrichment of its mouldings in the arcades and groining ribs with dog-tooth has a very happy effect. The composition of the east end is also fine; five lancets of equal height above the reredos, surmounted by another range of five lancets of graduated heights to fill the vaulting arch, the whole system of fenestration ornamented with detached inner shafts and arches carefully moulded and enriched with dog-tooth.

The south-east corner of the site is occupied by a daily-prayer chapel, with an apsidal east end, which is a very valuable addition to a church. The architect has bestowed a good deal of ornamental elaboration upon it; but again the thought occurs whether the "pretty" effect of the lights in the circular turrets which flank the apse, is quite as successful as the simple dignity and reticent good taste of the general character of the church.

A large part of the exterior of the church is masked by surrounding buildings, but the east end is fortunate in looking upon the square. The eastern half of the south side is also seen from Fisher Street. The principal entrance is here, under the tower, which is placed in the plan on the west of the daily-prayer chapel. This south door is deeply and richly moulded, and is surmounted by a gable enriched with shallow arcading. Only the lower part of the tower, however, is at present built; when completed it is to rise, with its spire, to a height of 200 feet, and will, no doubt, add much to the dignity of the church.

The view of the interior which we give has been carefully drawn and engraved, and has had the advantage of the architect's revision.

A Sketch of the History of Sacred Music from the Earliest Age.

(*Continued from page* 17.)

THE greatest event in the mediæval history of music is decidedly the invention of the staff,[1] or system of parallel lines by means of which musical sounds may be conveniently represented, as regards their differences of pitch, in the same scale. The invention is commonly ascribed to Guido, a Benedictine monk of the early part of the eleventh century, who was surnamed Aretinus, or d'Arezzo, from his native place. The truth seems to be that others before him had conceived the idea of writing musical notes on lines, but that it is to Guido that we owe the method of writing notes in the spaces, as well as on the lines. This was a very great practical improvement; because a staff of seven or more lines, which would have been necessary on the other system, would perplex the eye, to say nothing of the additional trouble in writing and printing. The staff universally adopted during the middle ages consisted of four lines, these being sufficient to indicate nine notes of the scale. The portion of the scale embraced by the staff was shown by means of clefs, which were originally black-letter forms of F and C, and are represented by the modern bass and tenor clefs. The G clef, the prototype of the modern treble clef, rarely occurs in mediæval books. Originally the line belonging to the F clef was ruled in red, and that belonging to the C clef in yellow, the other lines being either black, or merely marked with a dry point on the vellum; but afterwards the clefs were trusted to for interpreting the staff, which was then ruled entirely in red, the notes being written in black.

Another invention, the credit of which undoubtedly belongs to Guido, was the application of the six well-known syllables, *ut*,[2] *re*, *mi*, *fa*, *sol*, *la*, to a hexachord composed of six notes, the third and fourth of which are separated by a semitone, the other adjacent ones by whole tones. Much has been written about this hexachord; but some erroneous notions are current respecting the object and use of the invention. In order to put the matter in a true light we must endeavour to realize, as far as we can, the condition of ecclesiastical music in Guido's time. Singers had not then indeed to master twelve major and twelve minor scales, with their attendant sharps and flats; but these are only transpositions of two scales, whereas at that time at least four essentially different scales were in use, each of which was subdivided into authentic and plagal. The inherent difficulties of this system were immensely increased through the imperfect method of notation by neumes, mentioned in the last chapter. We can well believe that many singers had very confused notions as to the position of the semitones in the melodies set before them. Guido does not appear to have had any thought of introducing a new style of Church music: his invention was simply a new method of teaching young choristers to sing the accustomed tunes. The key-note, or tonic, might be represented, in different tunes, by any one of the six syllables. And no doubt his invention answered its purpose, taken in connexion with the staff notation. The sequence of sounds separated by two tones, a semitone, and then again two tones, is easily impressed on the ear; and when the choirmaster had shown his pupils which note was *ut*, the application of the hexachord to the next five notes of the ascending scale would be an easy step. In some tunes the hexachord would have to be applied in two different positions, by changing *ut*, *re*, *mi*, into *fa*, *sol*, *la*, or conversely. This would be a further step.

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[1] This element of musical notation is often called a "stave." The earliest writer guilty of this solecism, that I know of, is Sir John Hawkins. As he also writes "cliff" for *clef*, he can hardly be esteemed a model of grammatical correctness.

[2] Changed to *do* in more modern times by the Italians.

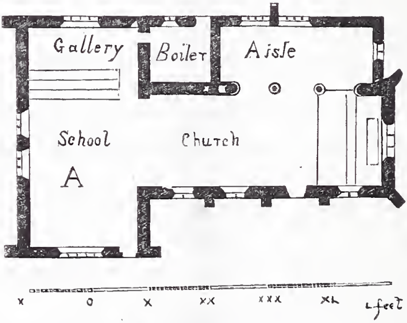
It is probable that all important inventions have ulterior effects, beyond those which they were originally intended to produce: and the greater skill in singing consequent upon those of Guido, it must be confessed, was not always discreetly applied. The chant used at the benediction of the paschal candle, as it stands in the Sarum Missal, is a conspicuous instance of luxuriant "plain-song;" as many as twenty-nine notes being assigned to the word "O." A common practice, which few musicians of the present time will admire, was that of making a *pneuma*,[3] or breathing, at the end of a tune or chant. This consisted of several notes sung, not to any one or more words, but to a single vowel, generally a repetition of that in the last syllable of the verse just finished. It is no wonder that such extravagances should have provoked a reaction, of which due notice will be taken hereafter. The next topic, however, will be the gradual development of harmony, which deserves to have a chapter to itself.

S. S. GREATHEED.

(*To be continued.*)

Tideswell.

IN the paper describing this parish in the last number of our Magazine, we gave an engraving of the School-church of the hamlet of Wardlow, and mentioned the school which exists at the other hamlet of Cressbrook. A letter from the energetic Incumbent announces a proposed addition to Cressbrook School, which will convert it into a School Church of the same plan as that at Wardlow. The accompanying plan shows how the school is to



Ground Plan.

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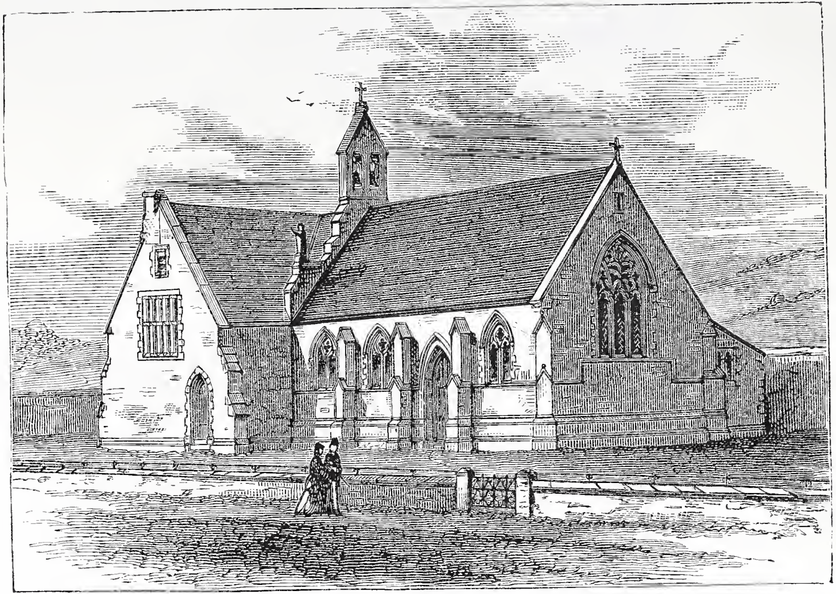
[3] This word is often written *neume*. The fact seems to be that two words, of different etymology and different meanings, have been assimilated by the old writers.



Church and Schools, Cressbrook, Tideswell Parish, Derbyshire.

be set at right angles to the west end of the church, so as to make it available for the accommodation of part of the congregation. The perspective drawing shows the substantial nature of the building, and the ecclesiastical character of the design. We heartily wish success to the work.

Coptic Church at Sioot, Egypt.

THE great schisms in the East have been the result, not as in the West of differences of discipline or ritual, or divergencies of opinion on the nature and operation of the Sacraments, but of most important disagreements on the natures and person of our blessed Lord. As the Council of Ephesus, A.D. 431, led to the secession of the so-called Nestorian Church in the far East, so did the Council of Chalcedon, A.D. 451, bring about the withdrawal of the Christians in Egypt from their orthodox brethren, and create as a separate body what we call the Coptic Church in that country.

The Copts are the descendants of the ancient Egyptians, and have the bluest blood of any of those who live on the banks of the Nile. The name is pronounced by the natives in a sort of guttural manner, and is said by some to be derived from Coptos, a city in Upper Egypt, to which, it is said, the Christians were driven in great numbers by the persecutions of the early ages. It is, however, more probably a corruption or abbreviation of the Greek name of the country Αἴγυπτος.

Of course in time the Copts have become mixed with other races, as have the aborigines in other countries, and have formed connexions with Greeks, Nubians, and Abyssinians. It is a curious fact that these natives of Egypt actually joined the Mohammedan invaders against the Greeks, and assisted in driving them out of the country, so bitter was the hatred of these Monophysite Christians against their orthodox brethren.

The number of native Christians now to be found in Egypt is out of all proportion when compared with the Mohammedans.

In the early part of this century they were said to number 150,000, or about one fourteenth of the whole population. They have probably decreased still further, as they make no converts, and the chief missionary agencies in Egypt, those of the Roman Catholics and of the American Presbyterians, are always ready to proselytize amongst them.

Well-to-do Copts wear a distinctive dark dress, with a black or grey turban, instead of the white one usually worn by their Mohammedan neighbours. In the villages they are not to be known by their dress from the other peasants, and the rough monks from the Coptic monasteries on the banks of the Nile, who swim out to the "Dahabeahs" of passing travellers, usually scramble on board with only a linen girdle round their loins. These monasteries have always been a distinguishing feature of Egyptian Christianity, as Egypt was the cradle of monachism; but the "Lauras" of the desert no longer contain the great ones of the world who have retired to spend their last days in solitude as in olden times.

Lane, in his "Modern Egyptians," gives much interesting information about the Copts. He tells us that they are employed as secretaries and accountants or tradesmen, and until lately all the officials of the Government offices were of this race. They are more skilful than the Mohammedans, and consequently fill the trades of goldsmiths, silversmiths, jewellers, architects, builders, and carpenters. These are their occupations in towns. In villages, some of which are entirely Christian, they are of course engaged in agriculture. The Coptic patriarch who resides in Cairo, "judges petty causes amongst his people in the metropolis, and the inferior clergy do the same in other places, but an appeal may be made to the cadi. A Moslem aggrieved by a Copt may demand justice from either the patriarch or the cadi, but a Copt who seeks redress from a Moslem must apply to the cadi."

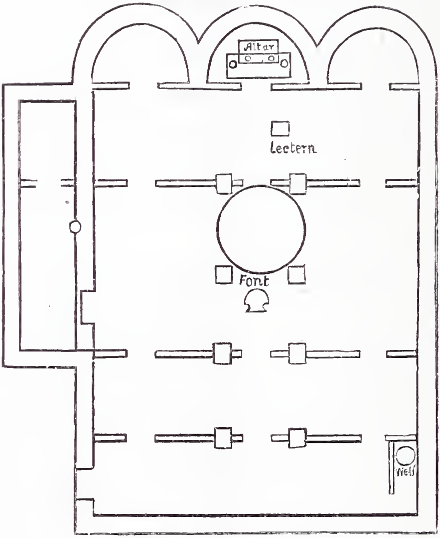
There are numerous schools amongst the Copts, but the boys only are educated. In the larger towns many of the scholars wear the Frank or European dress, and sit on forms at long desks, and when they all rise at the entrance of a European one might fancy oneself entering an English school were it not for the presence of the teacher in his black robes and turban.

In the Mohammedan schools the boys always sit upon the floor. The Coptic language has almost died out. Mr. Lane says the boys are taught the Gospels and Epistles in Coptic, but as an exercise of repetition, and that they read other parts of the Bible in Arabic. Coptic is, however, used in prayer. The British and Foreign Bible Society, and the Society for Promoting Christian Knowledge both provide Bibles in the native tongues. The Coptic language is the key to the interpretation of the hieroglyphics of the monuments.

The Copts follow the usages of other branches of the Eastern Church. The patriarch and other bishops are chosen from the monastic order. The priests must marry before taking holy orders. The Liturgy used is that of St. Basil, and in form is nearly the same as the version used in the Orthodox Church on certain Sundays. This shows how little the form of worship has altered, or the liturgy has been changed in the unchanging East, for the Churches have held no intercourse since the Council of Chalcedon, A.D. 451.

There are no remarkable examples of ancient Christian buildings in Egypt. The Church at Old Cairo close to the river is considered the most ancient. In the second court of the great temple at Medeénet Aboo, near Thebes, a Christian Church once stood, and the Romanesque pillars which supported its roof are to be seen in front of the huge Osiride figures which line the inner wall of the original building. The monasteries and churches of the present day are all modern buildings, and very plain. They are roughly built, and covered with plaister and whitewash. Their furniture is of a poor and shabby character.

From the ground-plan of the interior of the church at Sioot it will be seen that the building is divided by four screens running across it. The first three are open wooden screens, and the last is a close one with three doors leading to three apses, the centre one of which contains the altar. The font is between the first two screens, and there is a well in one corner, perhaps used for the water required for baptisms. The font is not raised as with us, but is sunk in the floor, and is of a peculiar shape. Such a position for the font makes it resemble a tomb, and certainly illustrates the words "buried with Him in baptism." There is a dome over the central part of the church, supported on four pillars and four arches. The remaining part of the roof is made of wood. There is no furniture except the altar in the central apse, a desk or lectern for the Gospels in front of the closed screen, and some candelabra hanging from beams between the pillars which support the dome. The altar has candlesticks on it, and there is a large Latin cross on the rood-beam, as we should call it, which runs along the top of the third screen. In all these arrangements the Copts follow the usual fashion of Eastern churches. Mats are spread about the church, on which the worshippers sit or kneel, and they take off their shoes and retain their turbans.



Ground Plan of Coptic Church.

There is nothing like a visit to a Nestorian church in the far East, or a Monophysite church in Egypt, to bring us back to early ritual and arrangements. When Churches have been divided and at bitter enmity for centuries yet have all their leading features in common, we may be sure that we are looking at something which has remained unchanged from very early times. Altar lights and Eucharistic vestments exist, and are used, it appears, in churches which have not, so to speak, known each other for hundreds of years.

But yet there is, it is to be confessed, much to disappoint if not to disgust in Eastern Christianity. The Copts are notorious for drunkenness, and there is a fearful amount of superstition overlying their worship. But as English Christians begin to know more of them, and as they begin to know more of the English Church, let us hope that reformation and purification, both of doctrine and practice, will begin within. Surely this will be better than inducing these strange old-fashioned Christians to enter into communion with a modern branch of the Roman Church extending itself into Egypt, or leading them towards the vague tenets of American Protestantism.

Note.—Pococke, in his "Description of the East," Plate 71, gives a plan and description of a typical Coptic church, which is copied by Agincourt in his "Histoire de l'Art par ses Monumens." It is of the ordinary basilican type, a body and aisles, with a narthex at the west end, and three semi-circular apses at the east; with this exception, that the semi-circular apses are arranged in a trefoil, so that the side apses form a kind of transept; and behind these side apses small apartments fill up the angles of the rectangular plan. The small apartment on the south side contains the font, as in the Nestorian church described in the last number of the *Church Builder*.—Ed. C. B.

The Aim of Art.

By John P. Seddon.

Part of an Address delivered at the Westminster and Pimlico Working Classes Industrial Exhibition, Townshend Schools, Rochester Street, Rochester Row, S.W., January 3, 1878.

IN an address to working men on the subject of Art it may be desirable to commence at its very threshold, by trying to define very simply what *art* is, in order that all my hearers may understand what I am talking about.

Now though we may all of us feel that we know pretty well what is meant by the term *art*, and think that we could not disagree as to it, it is not really very easy to give a clear definition of it. Nor, indeed, is it much easier to say what it is not than what it is. For instance, scavenger's work. Is that art or is it not? I fancy that most persons would say that there cannot be any doubt but that one must reply No. But what says George Herbert:—

> "Who sweeps a room, as for thy laws,
> Makes that and the action fine."

Still, according to the usual acceptation of the word, we can scarcely consider even a pious maid-servant in the character of an artist. Nor, when our very useful friends the scavengers call, as they, no doubt, soon will do upon many of us for customary Christmas boxes, while we give them a trifle in recognition of the value of their services, and the conscientious manner in which they have rendered them, we shall hardly receive or be expected to receive them as artists.

Some years ago I gave a commission to a firm of decorative artists, now well known to fame (Messrs. Morris, Marshall, & Co. to wit), to paint, for a cabinet I had designed, four large and six small panels, illustrative of *the arts*. I shall refer to the choice of subjects that they made as furnishing some practical reply to the question I have put as to what *art* is, or what *the industrial arts* are. On the four large panels they portrayed for me King René of Provence, who was a liberal patron of, as well as an amateur in the fine arts. He is seen in each of the pictures attended by his sympathetic and admiring queen, and occupied successively with architecture, painting, sculpture, and music, which thus stand according to this authority for the *Fine Arts*. The royal and happy pair are represented in the first picture of the series, the spouse caressing her husband, and no doubt coaxing out of him such a balcony for her boudoir as that whence Juliet listened to Romeo's wooing. In the two next he is seen soberly at work on a painting in one case, and upon a statue in the other, she patiently watching their progress. And in the last they are both bending across a chamber-organ, at which the queen has been playing, and are hailing with a rapturous kiss the end of their labours, which seem to have come to a more harmonious close than I as a professional artist might think a probable termination of such amateurish performances, seeing that the ambitious monarch, in his efforts to become a Jack of all trades, might haply have failed in becoming master of any. The six upper panels are devoted to the *industrial arts*, and these show a smith at his smithy, a gardener pruning a fruit-tree, a potter making a pot, and a glass-blower a vase, and two women engaged in weaving and embroidery. These occupations can be only accepted as types, being but specimens of some, not of all the industrial arts, and we might perhaps cavil at the proportion of one-third of them, being devoted to subjects relating to dress; but as we may see by the works exhibited around us, we might have covered these walls with quilts, &c., wrought by fair fingers, had not the Committee felt that other branches of the industrial arts had claims on the space at their disposal.

Taking then *art* in its broadest sense, it would seem that it includes all descriptions of the *handiwork* of man. Its subdivision then into the *fine arts* and *industrial arts*, though somewhat arbitrary, and founded upon no similar distinction in the works of nature, may at least be accepted as convenient for the purpose of classification. I am sure, however, that all of us feel that something more than mere handiwork is included in our conceptions of *art*. Something of the nature of that reverence which alone can ennoble that work with the broom already mentioned. We instinctively demand of it *an ideal;* an aim after something higher than what is found in the works of the ant, the bee, or the spider, relatively imperfect though we must confess the former to be in comparison with the latter. Now I think that I may assume that such an aim has animated the producers of the works exhibited in this room, and that however far they may have fallen short of it, some ideal has been striven after. The very children under fourteen who have sent in works in Class 5, have set up for themselves some standard of excellence, and have come here to ascertain the measure of their success in its attainment by the means of competition. The fact also that prizes have been offered by the promoters for the best objects in the several classes assumes the comparison of good, better, and best, and even of the possibility of bad, worse, and worst, although the latter be not, it is to be hoped, exemplified within this exhibition itself.

Of those *arts*, which my friends Messrs. Morris and Marshall have rightly concluded to be by common consent ranked as *the fine arts*, Architecture, by the derivation of its name implies such an aim after an ideal as I have spoken of, for the word means the art of building with science and beauty, and though the terms Painting, Sculpture, and Music, are not so expressive, yet they, even more than architecture, are universally expected to be æsthetic beyond merely practical. It was, however, rather to encourage the *industrial* than the *fine* arts that this exhibition was set on foot. Such, indeed, must needs be practical, and yet they also can and should be votaries of science and beauty as well.

The 10th clause in the Rules which were approved and passed by the public meeting held at Christ Church Schools when the movement was commenced, proclaims with no halting voice, "That the promoters and exhibitors seek for success by the favour of Almighty God, and that this Exhibition may issue to the good of all classes." What good then did the framers of this clause contemplate? That all classes should thereby get more to eat and drink, or more and better clothes to put on? Certainly not! though of course we wish that all should have enough to eat, to drink, and to wear. But the meeting that passed that clause had other and higher objects in view; namely, to set up a nobler ideal for working men, and to give them "Excelsior" as a motto. Are then the hopes and anticipations held thus by the promoters of this exhibition reasonable ones, or have they been misled by a mere will-o'-the-wisp? Can advancement in art tend to the good of all classes, and may such be deemed worthy of the favour of Almighty God? I answer, Yes! and yet it is a question oft debated now-a-days whether art and religion are sympathetic or antagonistic. There are those who seem to scent out popery in colour and atheism in scientific research. Then, again, history reveals that the age in which painting is thought to have culminated was one of the most licentious on record, and it is not to be denied that the most splendid monuments of of our own land, such as our cathedrals, were raised at a period when we think superstition was rife. It is high time now, however, that such narrow views were exploded, and I am glad to see in the fact of such a movement as this, supported as it has been, the frank avowal that science and art can and should go hand in hand with religion in promoting the real good of all classes. I venture even to go further, and to maintain—1, That art without religion is worth nothing; and 2, That religion without art is not everything.

First I say that art without religion is worth nothing. I once knew a man of high artistic and scientific attainments, who nevertheless was what is called a freethinker. He once told me that he was so forcibly struck with the truth of what Longfellow has tersely put, that "Art is long and life is short," that thinking, as he did, with Mrs. Gamp, that "Life is the end of all things," he had resolved to spend the greater part of his share of it in bed, since work, in his opinion, under such circumstances was practically useless. Now this may be freethinking, but I think you will agree with me that there is no true freedom in it of either thought or action.

If we search through the history of art we shall find that it discloses the fact that art without religion has never been anything. The Greeks, the most accomplished artists the world has produced, worshipped, it is true, "unknown gods," but they did worship what they thought were gods. The ideal of their religion was but sensual, their gods were but beautiful human beings, very far from perfect in their conduct, and so the ideal of their art was a low one thoroughly, though they succeeded in the realization of that ideal. Christian art, in distinction from it, had always a spiritual and consequently a far higher ideal, one in fact incapable of full realization on earth. Yet our cathedrals in architecture, and the paintings of the holy monk, Fra Angelico, and the sculptures of Donatello and others, all point to an ideal which it is quite an elevation of humanity to have been able to conceive. It was because art afterwards became irreligious that it fell during the period called "the Renaissance," which was but the Renaissance of Paganism, as far as its ideal of art was concerned—when the manner became more than the matter—even by Raffael himself and his school, its true life was extinguished, though in a blaze of splendour as regards execution and technical excellence.

Such has been and must always be the career of art without religion, and the nobility of aim which that alone can inspire. But I have also said that religion without art is not everything, as many pious people would fain imagine. For the Christian has the promise of the life that now is, as well as of the life to come. Now this means that he is to use his five senses as God intended him to do when He gave them to him, namely for enjoyment, as well as mere instruments for living. It is true no doubt, that a man may creep to heaven with his eyes fixed on the ground, and his ears deaf to all sweet sounds around him; but then he is simply hiding his lights under a bushel, and is no more to be commended for his total abstinence, than was St. Simon Stylites for roasting on a pillar. A man may worship in a barn, or a field, and despise the vaulted canopy of a cathedral, but in doing thus he is but abjuring the life that now is, and is not making the best of it, as his Creator certainly meant him to do. God painted the bow that He set in the clouds that we might enjoy its colour and radiance. He sowed the rocks of the earth with fossils that we might study them. We are, therefore, to read His book of nature as well as that of His revelation, and if we do so we shall find that beauty and science are ever inseparably united in nature.

Of the little that has, in wisdom, been revealed to us of our future life, there is nothing of the nature of that monkish conception of it, that Curzon has somewhat ridiculed in his "Monasteries of the Levant," in which he describes sundry pictures painted upon the walls, with saints ranked on shelves, setting idle in space, rapt in endless contemplation; groups so melancholy in their sedateness, that he goes on to say, that if it were not for the honour of the thing he should prefer the more animated company represented in the group painted below them. We, on the contrary, are told that eye hath not seen, nor ear heard glories such as those that shall hereafter be revealed to us. We must allow therefore that it would hardly be a reasonable way of preparing ourselves for the appreciation of such to shut our eyes and close our ears to the lesser, but by no means small, glories with which even now we are liberally surrounded.

Mount Hawke.

FROM time immemorial the ancient chapelry of St. Agnes was connected, for all ecclesiastical purposes, with the parish of Perranzabuloe. The church of St. Piran, till within the last seventy years, stood near the site of the buried church in the sand, and seated about 250 people; while St. Agnes' chapel, or church, was situate in the village of St. Agnes, and had accommodation for 300 or 400. The distance between the two churches was seven miles. The parish of Perranzabuloe comprised about 12,000 acres, and St. Agnes 8500, the population of both parishes being over 12,000. These 12,000 people were scattered over the 20,000 acres in many villages, hamlets, and retired dwellings, St. Agnes parish especially being a great mining centre, containing famous mines, such as Wheal Kitty, Polberro, Wheal Charlotte, Towan, Tywarnhayle, Wheal Rose, &c. There is evidence to show that before the Reformation there were in St. Agnes parish, besides the church at St. Agnes village, three chapels, one at Mithian, one at Chapel Combe, and another at Mawla. Soon after that event these fell into decay, and the only memorial of them now remaining is an ancient granite font, probably removed from the chapel at Mawla on its demolition (say, circa 1600), found on the grounds of the manor of Trevaunance, 1815, removed to the temporary church of Mount Hawke in 1846, and in 1877 presented by the Lords of Trevaunance to the new church at Mount Hawke. Hence from about the year 1600 to 1846, the only provision made by the Church of England for the spiritual instruction of these 12,000 people, scattered over 20,000 acres, was the supply of one clergyman, who had two distant churches in which to minister. The "oldest inhabitant" does not remember a resident vicar, till 1846. A curate was provided, who took duty on Sundays, once at Perran, and once at St. Agnes. And what of the distant villages and hamlets? The influence of the Wesleys was felt through the length and breadth of Cornwall, and the villages and hamlets were occupied and held by the Methodists.

In the year 1846, when the living became vacant, a Vicar was given to St. Agnes, the Dean and Chapter of Exeter being the Patrons of both Perranzabuloe and St. Agnes, and two new districts were constituted under the new "Peel Act"—Mithian, in Perranzabuloe, St. Agnes, and Kenwyn, and Mount Hawke in St. Agnes and Illogan, the Revs. A. Lord, and A. H. Hamilton becoming the respective Incumbents. A church was provided for Mithian some years ago. The condition of affairs at Mount Hawke will now be chronicled.

Mount Hawke District comprises about 3800 acres, and contains a population of 2000. Formerly it was greater, but has been reduced through the stopping of mines, and consequent emigration. It lies on the coast, and is unhappily cut in two by a deep gorge running from the sea inland. There are five villages and hamlets in all, the most considerable being Mount Hawke, containing a population of about 570 souls. The average distance of the inhabitants of the district from the parish churches of St. Agnes and Illogan is three miles and a half. Yet even so late as the year 1875 there was not one solitary square inch of land in the whole 3800 acres, and among the 2000 inhabitants, that the Church of England could call its own. The Rev. A. H. Hamilton made some efforts to build a church, and evidence clearly shows that the late Viscount Falmouth promised three acres of land for the provision of church, parsonage, and burial-ground; for some reason not clearly defined, this gift was not secured; and the present lord did not think it his duty to renew the offer. He also collected some money, £31 18*s.* in all, and paid Mr. James St. Aubyn £20 for drawings of a church to seat 430 persons. At his death in 1861, the balance in the bank was £15 12*s.* 9*d.*, the remainder having accumulated at interest. The Rev. Henry Stone succeeded, who added 10*s.* to the stock on Aug. 7, 1862. The Rev. W. H. Brenton became incumbent in 1863, the Rev. W. Avery in 1868, and the Rev. Isidore Daimpré in 1871, none of whom made any addition to the sum in the bank, though the last named has since paid the present Incumbent the balance of £21 odd collected by himself. When the Rev. W. H. Allin became incumbent, in 1874, the total sum available for building the church, exclusive of Mr. Daimpré's account, was £21 3*s.* 9*d.* Of course there are no local gentry' no landowners much interested, nobody to help. The Bishop of Exeter told the present incumbent, when he appointed him, that a church must be built. After some negotiation, the promise of 92 perches of land for church and parsonage was obtained of E. B. Willyams, Esq., of Carnanton. New application was made to the landowners for help. But they nearly all refused. Two only responded favourably, with the offer of £10 each. What was to be done? Mr. Allin took the plans from their resting-place, estimated the cost of a church for 430 persons, found it would be some £2500, laid them aside with a sigh, and hardly knew what to do. Determined, by God's help, to build a church, and seeing clearly that a church for 430 persons would not be required for many a long year, he at last, with the Bishop's sanction, determined to build for 200 persons only. But the money was the difficulty. He has had four Bazaars; also Teas, Concerts, Lectures, and Church Offertories. In this way £100 has been raised among a very poor, but willing population. He has appealed to Churchmen far and near in the county. And, by the kindness of thirty parochial clergy he has gone to as many parishes preaching and begging. The cost of church, with all extras, including legal expenses, architect, fencing, warming, &c., cannot be less than £1300. The grant of £100 by the Incorporated Church Building Society renders the success of the scheme certain. The church is in course of erection; and here in years to come the sound of the village bell will welcome to its ever open portals pilgrims to eternity, for the worship of the Triune God, according to the customs of their fathers, and the chaste and sober ritual of the Church of England.

THE following brief extract from the letter of a clergyman, to whom a grant was recently made from the Mission Church Fund, towards building a Mission Church in his parish, will both show that the grant was well bestowed, and also bear testimony to the great value there is in such a fund. Would that it were better supported.

"Our new Mission Church is well attended,—was so full on Sunday evening that all could not find seats. This is clear gain, as most of these went nowhere."

The Restoration Question.

PROFESSOR BARRY has taken up this difficult question in his first Lecture for this year at the Royal Academy, and has treated it with an appreciation of the value of historical associations and of the claims of the ancient artists, combined with a modest assertion of the claims of modern artists and a recognition of the imperative needs of actual life, which make his Lecture one of great interest and value. We regret that our space compels us to omit the former half of the Lecture, and to content ourselves with the latter half, which more directly bears upon the restoration of our ancient ecclesiastical buildings:—

"The question of Restoration has been associated with, if, indeed, it have not arisen from, a great religious and social change. Revivals of forms and ceremonies have had much to do with architectural restoration of churches, and, from the days of the Cambridge Camden Society, the clergy have been at the head of that notable movement, which has, to a great extent, caused the Gothic revival.

"It is not unnatural now that, after so much activity, men should look around, and should begin to ask what has been the result of an age of restoration. One result is unquestionably to be seen in the public interest shown in such matters, and in the vast sums of money subscribed for works of restoration. Men have learnt to love the old structures which they formerly neglected, without a suspicion that their love might prove destructive. Costly buildings and crowded services are seen around us in all directions, and an ever-growing determination is apparent to attract the masses to our churches. If we have occasionally reason to deplore the effects of misguided reforms on the fabrics of our churches, we must nevertheless remember that there are human wants and sympathies to be recognized, to which even archæological zeal must submit to be subordinated.

"Our churches are not mere tombs of the dead, but places of worship for the living; while protecting them, with jealous care, from the spoiler, they must yet be made suitable to their high purpose in the spiritual life of this our day. Full as they are to us of the chastening memories of the past, they must be regarded as something more than libraries of old-world learning, than museums of strange and curious art. They, like ourselves, have their duty to do to the present. To reconcile this duty with affection for the past is not always an easy duty for the architect, but it has to be faced.

"If the church of the district be so arranged that reverence in the services be impossible; if the pomps and vanities of earthly grandeur make themselves felt in it; if there be signs of neglect and deadness, all the more conspicuous from the contrast outside its doors, are we seriously to be told that we must not alter all this? And why? Because the gallery which darkens and divides bears the names of some old churchwardens; because the damp and ague-giving pavement exhibits some half-legible inscription; because the great squire's pew, which symbolizes selfishness, and shuts out the poor, has perchance some pleasant mouldings, some cornices of Georgian date, or, better still, some reminiscences of Queen Anne.

"This is to load us with fetters, to press respect for the past too far, and such exaggerations can only produce reaction. We are told sometimes that we have no right to touch such churches as I have alluded to. Their galleries or pavements, their dank chancels and dismal recesses, their pews with fireplaces, and easy chairs, must not be molested, for they are historical. Historical indeed! but of what? Historical of carelessness and coldness; of disregard for that better past, which all of us must reverence. Historical of a state of society which would reserve even heaven itself for the rich and great, while bidding the poor to worship at a distance, and beneath their footstool. Is this a history which we are bound to perpetuate, and are the most sacred cravings of our inmost life to be limited for ever by the misdoings of a former generation? If their history is to be jealously preserved, why should the actions of the present age be stifled and unrecorded?

"The church restorers of to-day have at least worked with high and definite aims; they have sought to restore to the many the alienations of the few; they have opened churches and multiplied services; they have banished, to a great extent, the distinctions of rank and wealth from the House of God; they have endeavoured, not without success, to reconcile old art with modern use. Is this work so small a matter that it is a thing to be ashamed of, to be named in whispers, and mentioned with deprecation?

"If past days of deadness are to have their history, is there to be none of a revival of life and eagerness, of high intentions and lofty aims? If a church has been 'restored and beautified,' a hundred or a hundred and fifty years ago, by the village carpenter, can it be really contended that we must allow his ignorant botching to remain because it is 'historical'? and, if so, why is his claim on future history to be preferred to that of the better instructed restorer of the nineteenth century?

"Our ancient buildings are indeed heirlooms, not to be lightly tampered with, but as most of them happen also to be churches, they must be used by the living, and must suit their requirements. They must be rescued from damp and decay, even if in so doing their picturesqueness be impaired, a picturesqueness not to be regarded if it arise from dirt, or "matter in the wrong place." They must be available for the sacred wants of the present time,—protected from a gospel of decay and death, which would hand them over to the owls, the moles, and the bats.

"While carefully regarding the claims of the past, our churches must be the well-used heritage of the living,—places to which men may withdraw from the turmoil and din of life, safe if it be but for a moment, from the struggles ever going on outside their walls for rank and power and wealth; the things for which mankind will fight, and lie, and steal, and sell their very souls.

To the vast number of earnest men who regard our churches from this point of view, there is something saddening and petty in the exaggerations of mere archæology, which would hinder all improvements; while to those who are practically acquainted with the urgent difficulties of daily life, and the need of church accommodation for our vast population, it almost sounds like a feeble joke to be told that they are to allow our old churches to go to ruin, while they build new structures for living use side by side with their crumbling fragments.

"And now, gentlemen, we return to the question, What is the modern architect to do? He cannot please every one. He cannot admit that all historical architecture is of necessity good, or all restoration bad, although he must recognize that a time of activity is a time of mistakes, as well as of successes, and that all restorations of ancient buildings should be presided over by a conservative jealousy of change. If he be called upon to adapt an old church, for example, to the needs of a vast congregation, let him be careful not to outstrip these needs from any fancies of his own, or desire to comply with the ephemeral fashions of the day. If it be his duty not to starve the wants of the present, it should be his pride to reconcile them, as far as may be practicable, with the historical associations of the past. He must be guided by common-sense, as well as by sentiment, and must be on his guard against nostrums.

"Among the latter is a too exclusive devotion to any one phase of bygone art, when such devotion leads to unnecessary interference with old work. Almost any of our old buildings are, as we have seen, an epitome of past styles. To this they owe no inconsiderable part of their interest, and it is intolerable that all the latter should be sacrificed, as is sometimes the case, because the architect is persuaded that the 'Middle Pointed,' as he will perhaps call it, is the best style of architecture, to which everything should be made to conform.

"It is said, and justly, that this is the spirit in which our ancestors worked; they cared not for old forms, and removed them without scruple. Our case, however, is different; they worked in their own vernacular method, and knew no other; we are, at best, applying our grammatical knowledge of styles which have ceased to be our familiar servants. It is not for us to construct an elaborate imitation of old work, and pass it off as a really ancient building. This is, in fact, to design an elaborate forgery.

"We have no right, therefore, to enter upon a work of restoration with the intention of seeking congruity, by the application of our individual tastes. To do as little as may be absolutely necessary should rather be our aim, and we should not be afraid to let such necessary work tell its own tale, in the after-history of the building.

"If this be a needful caution to the architect, something may also be urged on those who are more immediately the guardians of our ancient churches—namely, the clergy. They have done great things in their generation, good and harm, mixed, no doubt; but much more good than harm. To them, too, uniformity is at times a temptation. Inconveniences which would often be surmounted by patience are sometimes grappled with at once, to the serious loss of the old historical associations of the building. A pulpit is too big, or too small, or, still worse, it is not in the fashionable style of the day. It must go, and the next time that some far-off wanderer revisits the church of his youth all is changed; the well-remembered aspect of the place has become strange and unfamiliar. The reading-desk has vanished, the seats are rearranged; old glass has given place to new in the windows, and the stately if cumbrous pulpit has gone, in favour of a successor redolent of varnish, and in the newest style of so-called Ecclesiastical art.

"It cannot be unfair to remind all concerned that our old buildings are held by them not as their own, but as a sacred trust; and that special tastes and fashions are, as regards them, out of place. The church belongs to the people, and it is not a fit arena for experiments, either of architecture or of ceremonial. It should be to us, as far as possible, the sign of eternal truth, fixed, clear, and unchangeable.

"We may learn a lesson in these things from the recent past. We know what was done by Wren at Westminster, and by Wyatt at Salisbury, with the best intentions doubtless, and, as was probably thought at the time, with considerable success. These were but types of what was going on in the country generally. What is thought of it now? The present objections to restoration owe much of their force to the active dislike which has been shown to such operations. Are we sure that the time may not soon arrive when many restorations now extolled will not be condemned in their turn? We may, at least, learn modesty from such reflections, and may cast in our lot with all true lovers of art, in wishing to confine our restorations within the limits of common-sense and necessity.

"To preserve and to protect our ancient buildings is the duty of every man of culture and taste, and it can scarcely be needed to found a new Society for this purpose. With its efforts, if presided over by good judgment, every architect worthy of the name must sympathize, and it is, I think, to be regretted that the Society should have seemed to give any encouragement to the contrary conclusion.

"We have seen, however, how difficult is the position of the architect who is called upon to deal with the question of restoration. He is not the master, and cannot control the variations of public feelings. The influence of a great national movement is not to be hampered or defied. If we have mistakes to deplore, we have also successes to chronicle, and at no time in the history of our art have conservative sentiments been so powerful as they now are among our best architects.

"Irresponsible critics have always an easy task; to them all is simple, and straightforward, and they neither know nor care for the anxieties of the architect, who is called upon to act while they are talking. It has seemed to be impossible to advocate the preservation of ancient buildings without assailing architects in general, and particularly some who have been most successful, and have shown both learning and judgment in their work. Their mouths are necessarily shut, but I feel bound to protest against such hasty accusations. I do so the more conveniently because, although yielding to none in admiration of ancient Mediæval art, the caprices of professional employment have not led me much in the direction of restoration, and I can speak, therefore, with some of the impartiality of an outsider.

"Few things have been more remarkable in the history of our time than the devotion of the architects of this country to the study of the principles and practice of our ancient architecture—a devotion unsurpassed, as I believe, in any age or country. They are the last men in the world who can fairly be denounced as ignorant innovators in one sweeping censure, or be entitled to the name which has been pleasantly assigned to them, of 'architectural wreckers.'

"It would indeed be strange if the English architect should be a destroyer or an iconoclast; not only is his native country rich beyond most others in all historical associations, but the very spirit of its policy has always been that of respect for antiquity. Our great monuments have ever been prized, ancient precedents have ever been followed in our legal tribunals and at the court of our sovereigns. We celebrate anniversaries, and venerate great memories. Our Houses of Parliament observe forms handed down to them from olden times, and our legislators are surrounded by the monuments of the great statesmen, warriors, and sages of the past.

"It has not always been so elsewhere. The protection of the ancient buildings of a neighbouring country has not been so much regarded there, as it has been with us, as a labour of love. It has been more deeply tinged with that passion for newness which has ever had a powerful influence on a nation of logicians. At the French Revolution, ancient things were fused, as in a crucible fired by a fierce hatred of the traditions of a detested ancestry. Old buildings now pulled down or desecrated, old institutions destroyed, and the very names of old places, times, seasons, and days of the week, were changed for new ones.

"We have never had so fierce a trial; our changes of public life have been like our changes of architecture, more peaceful and gradual. We are accustomed to add, extend, and reform, rather than destroy and invent; and our English architects have ever been foremost in the ranks of Conservative restorers.

"It is not inconsistent with this tradition that they should be unable to accept the position of idle observers of the decay of the great monuments left to us by our ancestors. It is their duty to look forward as well as backward, and they have to provide for the present, as well as to reflect on the past. In so doing, they do but re-echo the convictions of their countrymen, that each successive generation has its own work to perform, and that the world will not be made happier or wiser by a listless worship of the past and yearnings for 'good old times' which can never return.

"What, indeed, were these good old times? and ought we to wish them back again? We think so, perhaps, when we note the beauties of old masterpieces of art, and ask ourselves why we prefer the old to the new. It may be, however, that we are but passing through a transition, and are unduly impatient for its close. We see the evils around us, and fancy they are new. The past has been well compared to some vast mirage in an Eastern desert. The spot on which we stand is, in our eyes, parched and bare; a dry and thirsty sand; while around us, on all sides, over the past as well as towards the future, we see an indication, and a promise of wells and pasture, of green turf, and refreshing waters. We refuse, as pilgrims, to be contented; our present position is intolerable. All about us seems so mean, so uninteresting, so inartistic, that we rush forwards, or retrace hastily our steps, only to find the mirage ever retreating before us—a mockery, a delusion, and a sham.

"If there be anything in architecture that is worthy of the attention of earnest men, it cannot be that we are to look only to the past. We are bound to revere its memories, to sustain its glories, to protect its achievements. Its old buildings must be very dear to us, but we must still look forward.

"The doctrine of modern degeneracy is not to be silently accepted. It has been well said, 'If the golden age be past, it was not genuine.' Were it otherwise, our energies would be paralyzed at the outset of our career. National progress assumes, it may be, forms which are new and artistically distasteful to us, and we, perhaps hastily, assume that all is wrong, and that we must try—alas! how unavailingly—to go back to that past which is gone for ever. Rather should we conclude that we have to seek in our own day the key to the enigma, and apply to the material progress which goes on around us the refining and civilizing influence of art.

"We cannot go back, we cannot recreate the old buildings, which we possess as our birthright. They often tell us of a state of affairs without counterpart in these modern days. These things were not of necessity better than the things of to-day, but they are our inheritance, to be guarded and preserved. They are, however, not to be recalled. Change passes on all things, and that which is appropriate to-day may have become obsolete to-morrow.

"We cannot look back too lovingly when we are engaged in restoring an ancient building, but for the work of to-day a mere retrospect will not suffice. It is worse than useless to spend our lives in dreams of a beautiful past, when our best exertions are needed to overcome the new and special difficulties of our own times.

"Let us now consider the position at which we have arrived, in respect of restoration of ancient architecture. I have spoken to little purpose, if it be not evident to you that the question is not an easy one, and that the architect is by no means wholly responsible for its solution. This depends on serious considerations, which I have attempted to indicate, and on deep feelings in the hearts of men.

"The architect, as a practical artist, has to take into account much that may be disregarded by the enthusiastic archæologist. He must use common sense in the application of his art; for architecture is for use, as well as for æsthetic enjoyment. His art, in fact, must be useful, if his art is to be used. In his works of necessary restoration, he must face many difficulties and combat rival theories. When cases of doubtful authenticity are placed before him, he must know how to choose the good and reject the bad. He must unite the sympathies of an artist with the needful services of the practical reconstructor. In so doing, he will distrust all dicta of fashionable taste, he will respect historical associations, and will think little of self.

"You will say there is nothing new in all this. Even so. It is the same old story, since the world began. 'To refuse the evil, and to choose the good,' this is the duty of man, and the architect must apply it to his art, as well as to his course of daily life.

"It is impossible to lay down any fixed rules with respect to the restoration of ancient buildings. There is no royal road to the conclusion of the matter, which must be dependent on the learning, taste, and discretion of those employed.

"Long before any special Society was thought of, the Royal Institute of British Architects had fully considered the questions now raised, as if for the first time; and they drew up a paper of admirable rules to be observed, as far as practicable, in all restorations of old buildings. I cannot do better than advise those who are concerned in such works to obtain these rules, and to be guided by them. They will at least prove to all, whether within or without the profession, that an affectionate regard for our old Mediæval architecture has never ceased to be a ruling principle in the representative body of British architects.

"And now it is time to conclude. We accept in all sincerity the protests against over-restoration, to which allusion has been made. We are glad to welcome as assistants in our labour of love any associations of earnest men, while deprecating extravagance of cliqueism to which such associations are perhaps in some degree exposed. We value the past too much to deface its records, to tamper with its history, which belongs to the future, as well as to ourselves. For the rest, we must refuse to be bound too rigidly, and in new works we are not to try for an impossible resuscitation, but are to have some confidence in ourselves.

"We are not to be for ever attempting to try back, when the difficulties of modern problems assail us. We are to preserve our ancient buildings, as far as this may be done, without harm to the living, and without necessarily believing that such buildings would be suitable if accurately reproduced, to the exigencies of society around us, which differs in essential particulars from that of the Middle Ages.

"We are not called on to despair of art because the old is often better than the new. We will not forget the past, but we will do our best in the present, and also turn our eyes on the future. If the dead can speak to us, can we do nothing that shall be eloquent when we are gone? Shall it be said of us that we have only repaired the tombs of the Prophets? May we not rather draw from our studies of the past a fresh inspiration—an encouragement to new efforts of noble and elevating art? Surely there must be scope for such exertions, both now and in the days to come.

"In the meantime, we must hold fast to what we have, while we must oppose the calm conclusions of common-sense to the bidding of those who, making of the past fetters too heavy to be borne, would have us stereotype each antiquated blemish by reason only of its actual existence.

"We must not forget the living in our zeal for the dead, and we must uphold, repair, and, where necessary, restore our ancient architecture, in a spirit of conservative jealousy of unnecessary change; while to the mere materialist who, eager for novelty, and caring only for the present, is ever ready to revolutionize, with the vulgarity of newness, we may then fairly say, 'I will not give the inheritance of my fathers unto thee.'"

The Wellington Monument in St. Paul's Cathedral.

BY the time this meets the reader's eye, it is probable that this monument, so many years in progress, will be at length unveiled and submitted to the public appreciation. We extract a description of it from the *Evening Standard*, which will interest our readers.

"There is much to praise in the monument, though much, also, to question. The public will look at the result as a whole, and we almost fear that the first impulse will be rather like disappointment. The memorial rises to a great height between the door of the chapel and a large window, the light of which obscures half the ornamentation, and, in especial, blurs the outline of the reclining figure. Mr. Stevens certainly erred in raising it to such an elevation. The space was given him, to make his best of, but he need not have so arranged the statue that it should lie betwixt a glaring window and the eye of a person entering. Its extreme height is, indeed, the weakness of the monument. Perhaps the designer did not credit that he would be compelled, after all, to raise it in the chapel first assigned, and he certainly tried to get a more open space. The Dean and Chapter supported his entreaty, but the Wellington family objected, as rumour goes. The monument, as finished, stands quite thirty feet high, without the equestrian statue at top which formed part of the original design. Its breadth, however, does not seem to be more than twelve feet east and west, and eight feet north and south—for these measurements we are relying solely upon guess. With such proportions it could not look graceful on any site. The width of the base is necessarily controlled by the size of the chapel, but there was no need to build it so high. In the result much good and thoughtful workmanship is thrown away. To see the colossal groups of bronze at the eastern and western sides of the canopy one must strain one's neck to discomfort ; and even so, between an awkward light and the difficulty of obtaining a point of view, the *motif* of these statues can scarcely be discerned. It is disastrously evident that if the equestrian figure be placed above all, one will have to retire on the central aisle to make it out. As it is, the superstructure far overtops the screen of the chapel, and the Corinthian pillars which support its vault. Nor is this all the bad effect which follows from too great elevation. An enormous weight is thrown upon the twelve marble columns, which sustain the whole, and the grace of these is necessarily sacrificed to solidity.

"It is more pleasant to dwell upon the elegance of form and colour shown in each separate part of the memorial. The chapel floor has been laid in blocks of veined white marble, relieved round the walls by a black border. To avoid the use of technical words not generally understood is difficult, in describing a work of art so complicated. The base of the monument rests on two low, broad steps of white veined marble. Between graceful plinths of the same material, above and below, runs a series of plain bronze tablets, recording the forty-eight battles of Wellington. Amongst them are several which will try the recollection of persons who take pride in their knowledge of military history. Upon the marble beneath which these tablets are fixed stands the pedestal of the sarcophagus, very handsomely and solidly ornamented with warlike trophies in high relief. These are grouped with taste and skill, and they make an effect vastly better than is usual in such cases. The sarcophagus itself is very graceful, with nothing of the infirm and unreal look too common in monuments. Its material is bronze, and the enrichments in relief have remarkable propriety and elegance. Upon the top lies a camp mattress, the making of which is shown, perhaps, with needless truth. On this lies the colossal figure of bronze, wrapped in a cloak, the hands crossed upon the breast. From a place beneath the window one may observe the admirable likeness and the excellent spirit of this statue. The drapery is bold and graceful, overhanging at the feet in easy folds, whilst upon the pillow, above the head, lies a coronet. 'Arthur, first Duke of Wellington,' is inscribed round the sarcophagus. All this part of the monument deserves very high praise.

"Two columns placed close together at each corner, aided by four others standing apart, sustain the canopy. It has been hinted that these are less slender than might be wished, but the effect is pleasant enough. They belong to the Corinthian order, but the fluting is replaced by oak leaves, conventionally suggested, down the shaft. The obvious difficulty of finishing such an ornament at capital and base is overcome, rather weakly, by introducing a chain of imperfect rings, which have no natural connexion with oak leaves, or with the Corinthian order. The frieze supported by these columns is of bronze, boldly worked in cherubs, with wings on either side, alternately closed and expanded. Much judgment is displayed in the modelling of these heads, which are neither too rough nor too minute, but the idea is not very thoughtful. From the plinth above swells the arch or canopy, of white marble, faced inside with bronze. Here, again, cherubs appear, four of them, and the space between is adorned with Tudor roses and rosettes in a square panel. Had the monument come to its highest point here, with a proper finish upon the top, it would, we think, have been more generally admired, both by the public and by experts. But Mr. Stevens was anxious to surmount the whole with an equestrian statue, for which he raised an attic or superstructure, not at all graceful in itself, and meaningless without the figure he proposed. Its square mass, faced with white marble, has a column in the oriental style at each corner. The ornament upon them is not clearly to be made out on a March morning in London, but it appears to consist of leaves and arabesques and volutes, with a garland of drapery at the base. A solid scutcheon of bronze, with a curious winged ornament rising from the top, occupies the north and south faces; on the east and west, seated upon the arch of the canopy, as it were, stand the colossal groups of bronze already mentioned, the work of Mr. L. W. Collman. These have so much spirit and originality that one feels a double regret to discover that no craning and no point of view will enable one to see them satisfactorily. Each group has two figures, that to westward representing Valour crushing Cowardice, and that to eastward Truth plucking out the tongue of Calumny. There is, indeed, a certain awkwardness of composition in the former, since a person looking up from the door beholds a large round shield, which nearly hides the face of Valour. But the torso of Cowardice, full of expression, is thrust over the cornice with great force, and it stands out as clearly as a gurgoyle on some old cathedral. His left leg, truly, has vanished in a way to bewilder anatomists; but an observer cannot be certain that his point of view enables him fairly to judge, whilst the leg visible is thrust over the cornice with surprising vigour. It is a pity that Mr. Collman thought it needful to balance this leg with the arm of Calumny at the other end. To effect this unnecessary object he has weakened the truth of his figure by throwing her arm overboard, so to speak, and resting it upon a ball. In such a struggle as is here portrayed, with Truth rending out her tongue, it is certain that Calumny would use both hands in resistance; if not, she would not fix her despairing grip upon a large, round globe. A moral is intended, doubtless, but it has long since been decided by common sense and taste alike that art is truth, and that neither one nor other may be sacrificed for a moral. Looking at the monument as a whole, one cannot call it quite satisfactory. Many points are excellent, however, and allowance must be made for the difficulties set before the designer. It will be noted, we think, at a future date, as an example of the transition state in our art affairs. We have begun to think and to work conscientiously; but our learning is undigested, and in the effort to avoid imitation we are apt to overlook those rules of beauty which are eternal. The walls of the chapel have been adorned wlth bas-reliefs, illustrating appropriate texts of Scripture. Those to right show the ambitious talent of Mr. W. F. Woodington, just named an Associate of the Academy; those to left, less bold and less original, but perhaps more pleasing, are the work of Mr. W. C. Marshal."

"Life and Death."

A NEW PICTURE BY SIR NOEL PATON.

THE subject of Sir Noel Paton's last work, entitled "Life and Death," is suggested by the scene from the "Pilgrim's Progress" in the "Significant Room" of the Interpreter's house, where Christiana and her company were shown a "man that could look no way but downwards, with a muck-rake in his hand. There also stood One over his head, a celestial crown in his hand, and proffered him that crown for his muck-rake, but the man did neither look up nor regard, but raked to himself the straws, the small sticks, and the dust of the floor."

The man is represented in the prison-house of his own desires, bending on one knee, and having a chain attached to his left ancle. He is no mere miser, although he has attached to his girdle a sealed bag of money. He is not content with that alone, but eagerly stoops to gather other things at his feet, regardless of the fact that, from a rent in the bag, the gold coin is dropping out. The object at which he most eagerly clutches is one of the bubbles issuing from the mouth of a glittering snake. Sir Noel is very expert at rendering the effect of the prismatic colours in a filling bubble, and delights in introducing such into his works. In the dust-heap there is a variety of articles: a richly-jewelled diadem, stained with blood; a fan of peacock's feathers; roses in full bloom, bespattered with mud; a bracelet, with the device of a heart; "The Treatise of Honour," open at the title-page; and in the midst of all is a human skull. The coils of the snake, emitting from its mouth the evanescent bubbles which have caught the man's fancy, encircle the whole, and a bloated toad crouches beside the heap. There is also a circlet of pearls not raked into the heap, which, from their dimness and pulpiness of texture, are evidently false. On his back the man carries a wallet filled with parchment charters, his broad-brimmed hat is adorned with a peacock's feather, and in his left hand he holds the rake with which he has gathered together his earthly treasures. At his feet is a lantern, the apertures of which are in the form of Gothic church windows, from which a murky light is emitted.

Over the man of the world stands the Son of Man; in his right hand He holds aloft a celestial crown,—a crown of thorns, but adorned with seven stars and glorified by an effulgent halo which takes the form of a cross. Christ the consoler holds His left hand over the head of the worldling, ready to bless when the blessing will be acceptable. Dimly seen over all hovers with outstretched wings the guardian angel, waiting with sorrowful anxiety for the conversion of the sinner.

Altogether, it is a remarkable work, and well worthy of the study of those interested in modern art.—*Builder.*

Correspondence.

To the Editor of the CHURCH BUILDER.

DEAR SIR,—It seems ungracious to find fault with any attempt to educate people in the true principles of art, or to discourage any efforts to make our homes brighter or more cheerful by some more effective decoration than we commonly meet with. And, therefore, while I would strongly recommend a little series of works on this subject now publishing by Macmillan and Co., called the "Arts at Home Series," so true is it that knowledge in this direction, *emollit mores, nec sinit esse feros,* I do most emphatically protest against such hints as the following, page 9, "Perhaps at a sale might be picked up the panelling of a discarded reredos to make a china press similar to that on page 15."

And again at page 55, "If you can get four old balustrades from the altar-rail of some restored church, they will do extremely well, beautiful moulded work being constantly turned out of our churches." This latter statement is, alas! too true; and it is exactly this which makes all ecclesiologists and archæologists look with a very jealous eye upon *restorations.* I have myself seen in a country-house a beautiful staircase fitted up with oak panelling and stair-rails which a so-called restoration had been the means of banishing from a neighbouring church; and while I could not but admire the taste and ingenuity with which they were adapted to their new abode, I felt that it savoured strongly of desecration. Surely some use might be found in the vestries of our churches, which are too often (especially in the country) most cheerless and inconvenient, for the rejected fittings of a more sacred part of the edifice.

A word on another matter. A correspondent in your last number asks about Diaphanie as a suitable means of excluding too much light. The objection to it is that it is a *sham,* ostensibly manufactured to *imitate* stained glass. Surely the latter might be procured of any degree of intensity; but, failing this, would not large thick sheets of flattened glass, which is semi-transparent, be far better than paper saints and angels? I have seen a church window made of Diaphanie, and *by itself* the effect was not bad; but when contrasted with the surrounding windows, which were of the genuine article, the difference was woefully apparent, besides the knowledge that it was a delusion and a sham. Diaphanie is harmless and ornamental for domestic purposes. For a window on a staircase, or in a study or library, or to conceal an unpleasant look-out, it is unobjectionable; but by all means, in the name of honesty, let us keep it out of church. Besides, to cover a window of the size your correspondent describes with sheets of Diaphanie, measuring about 22 in. by 16 in., at about 2*s.* 6*d.* each, would, I opine, be found a rather expensive mode of decoration.

I have seen a chancel wall covered with a painted glass, made by Messrs. Powell, of Whitefriars, which is effective, and would hide the dampness. I do not think that it is equal to tiles for the purpose, but then there is a considerable difference in the cost.

Yours faithfully,
Jan. 25, 1878. H. G. D.

Reviews.

We have pleasure in calling the attention of our readers to the proposals for a new and sumptuous Monograph on the oldest of our churches, and most recent of our cathedrals. *The Abbey Church of S. Alban, Hertfordshire.* By James Neale, F.S.A., Architect, Associate of the Royal Institute of British Architects; Honorary Member of the Leicester Archæological Society, &c. &c.

The volume will include general Perspective Views, Painted Glass, Decoration, Plans, Elevations, Sections, and details. Also a Sketch of the recently discovered Shrine of S. Alban. The Drawings have been worked to scale and checked on the spot, and the Mouldings taken the real size; neither time, care, nor expense has been spared to make them an accurate and complete Illustration of the Building. The size of the volume will be Imperial folio (22 in. by 15 in.), and it will contain sixty plates, Photolithographed from the original drawings, including two double plates, a coloured frontispiece, and a descriptive letter-press of each plate, with a short general History of the Abbey. The whole will be printed on the best toned paper, and bound in half morocco. It is printed privately for Subscribers, and not published. Only about forty copies remain unsubscribed for. Price to Subscribers Four Guineas. Names to be sent to Mr. Neale, 8, Adelphi Terrace, W.C.

BOOKS RECEIVED.

Remarks on Church Decoration. By R. P. Pullan, F.R.S., B.A. London: B. T. Batsford, 52, High Holborn.

The Burial Place of Edmund de Langley, fifth Son of King Edward III. A Sermon preached at King's Langley, Herts. By the Bishop of St. Albans. London: Rivingtons.

Grants,

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At Meetings held at the Society's House, 7, Whitehall, 19th November, 1877, and 18th March, 1878, grants of Money amounting to £3480, were made in aid of the following objects, viz.:—

Building New Churches at Ayres Quay, S. Stephen, Sunderland; Earley, S. Bartholomew, Reading; Elton, S. Stephen, Bury, Lancashire; Langho, Blackburn; and Sandown, Isle of Wight.

Rebuilding the Churches at Bishop Monkton, Ripon; Heswall, Neston, Chester; Long Ditton, Kingston-on-Thames; Maghull, Liverpool; and Woodford Halse, Northampton.

Enlarging or otherwise improving the accommodation in the Churches at Axbridge, Somerset; Beaford, North Devon; Brinsley, Eastwood, Notts; Broughton Gifford, Melksham; Camborne, Cornwall; Cascob, Presteign, Radnor; Elmley Castle, Pershore; Great Glemham, Wickham Market Suffolk; Great Totham, Witham, Essex; Harlington, Hounslow; Huish, Marlborough; Iddesleigh, Winkleigh, Devon; Little Horksley, Colchester; Llansannor, Cowbridge, Glamorgan; Lympne, Hythe, Kent; Pillaton, S. Mellion, Cornwall; Paull, Hull; Ribbesford, Bewdley; Ruscombe, Twyford; Rushall, Scole, Norfolk; Slapton, Leighton Buzzard; Stalisfield, Faversham; Tanworth, Birmingham; Toddington, Dunstable; and Toynton, Spilsby, Lincoln.

The Grants formerly made towards restoring, &c., North Leverton Church, Lincoln; and S. Ippolyts Church, Hitchin, were each increased.

Grants were made from the Mission Church Fund towards Mission Churches at Cressbrook, Tideswell, Sheffield; Cwmfelin, Newport, Monmouth; Haggerston, S. Paul; Hammersmith, S. Thomas; High Town, Wrexham; Marshland, Wisbeach; Sarnan, Llandyssul; and Swann's Estate, Sculcoats, Hull.

The Society also accepted the Trusts of Money as Repair Funds for the Churches at Cardiff, S. Stephen; and Carrington, Bowden, Cheshire.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory *S*, Sermon; *M*, Meeting; *A*, Association remittance; *M.C.F.*, for Mission-Church Fund.

Canterbury.

1878.					
Jan.	2	Chislehurst .... *A*	£0	15	0
	12	Canterbury Diocesan .... *A*	58	14	7

York.

March	8	Fylingdales .... *O*	1	17	8

London.

1878.					
Jan.	15	Ealing.................. *A*	5	11	4
Feb.	11	Greenford .... *O*	3	1	3
	26	Willesden .... *O*	9	15	2
March	5	Feltham .... *O*	7	19	4

Durham.

J 878.					
an.	14	Spittal .... *O*	0	12	6
Feb.	12	Haughton .... *A*	1	1	0

Winchester.

1877.					
Dec.	28	Long Ditton .... *O*	6	3	2
1878.					
Jan.	18	Bagshot .... *O*	1	0	0
March	4	Bramley .... *O*	2	17	8
	15	Barkham .... *O*	1	5	0

Bangor.

(*No remittance.*)

Bath and Wells.

1878.					
Jan.	15	Bath and Wells ... *A*	2	2	0
	21	Babcary .... *O*	1	0	0

Carlisle

1878.					
Feb.	14	Hethersgill .... *O*	1	10	0

Chester.

1878.					
Jan.	22	Higher Tranmere, S. Catherine .... *O*	9	0	0

Chichester.

1878.					
Jan.	29	Cuckfield (M.C.F.). *A*	15	5	0
Feb.	19	Worth .... *O*	4	18	10
	21	Crawley Down ...... *O*	5	10	0
March	11	Sompting .... *O*	5	15	0

Ely.

1878.					
Jan.	2	Cambridge............ *A*	£59	5	9
	16	Milton Ernest ..... *A*	1	8	7
	23	Withersfield .... *O*	1	0	0
	24	Sandy .... *O*	4	13	0
Feb.	16	Barrington .... *O*	1	11	0
March	13	Meppershall .... *O*	2	17	0

Exeter.

1877.					
Dec.	29	Honiton............... *O*	7	10	0
1878.					
Jan.	3	Wolborough, S. Mary's............... *O*	2	17	0
	10	Ashburton............ *A*	6	17	6
	16	East Teignmouth... *O*	5	5	0
	29	Exeter, S. Mary-at-Arches............... *O*	0	5	3
Feb.	22	Stonehouse, S. Matthew's .... *O*	2	6	0

Gloucester and Bristol.

1878.					
Jan.	3	Oxenhall .... *O*	1	6	1
		Pauntley............... *O*	1	4	5
	5	Fishponds .... *O*	1	11	6
	8	Kington, S. Michael *O*	0	15	6
	16	Bristol................ *A*	5	0	0
Feb.	25	Newland .... *O*	1	10	0

Hereford.

1877.					
Dec.	28	Evesbatch .... *O*	0	15	0
	31	Hereford Diocesan. *A*	9	6	7

Lichfield.

1877.					
Dec.	28	Atlow .... *O*	2	1	0
1878.					
Jan.	12	Sambrook .... *O*	1	0	0

Lincoln.

1878.					
Jan.	2	Searby................. *O*	3	19	0
	3	Grasby................. *O*	0	9	0
	25	Skellingthorpe ...... *O*	2	1	0
March	5	Holbeach, S. Mark. *O*	1	0	0
		,, S. Matthew... *O*	0	12	7
		,, S. Luke. *O*	1	16	7
	13	Bracebridge .... *O*	1	9	1
	,,	Lincoln, S. Peter ... *O*	4	4	6
	9	Mansfield (M.C.F.) . *O*	5	0	0
	19	Binbrook............... *O*	3	0	0
	,,	Boultham .... *O*	1	7	6

Llandaff.

1878.						
Jan.	29	Llanvair Kilgeddin S. Mary	*O*	£1	0	0
		Caldicot	*O*	2	0	0
Feb.	27	Llanishen	*O*	1	0	0

Manchester.

1878.						
Feb.	6	Rhodes	*O*	2	13	3
		Bowlee	*O*	0	10	9
	19	Radcliffe (M.C.F.)	*O*	11	10	0
	22	Warton	*O*	4	5	11
		Priest Hutton School Church	*O*	0	6	7

Norwich.

1878.						
Jan.	14	East Bergholt	*O*	3	0	0
		Colkirk	*O*	2	0	0
	28	Stonham Aspal	*O*	3	14	9
Feb.	11	Ipswich, S. Mary-le-Tower	*O*	6	15	9
		Do. S. Mary Stoke	*O*	7	11	2
March	13	Horsham, S. Faith	*O*	1	17	2
	14	Fakenham	*O*	4	3	11
		Ryburgh	*O*	6	3	3

Oxford.

1878.						
Jan.	2	Windsor and Eton	*A*	4	14	6
	12	North Leigh	*O*	2	5	0
	21	Bloxham	*O*	3	2	0
	22	Rotherfield Peppard	*O*	1	17	9
		Adstock	*O*	1	5	0
Feb.	15	Oxford	*A*	6	8	0
	26	Wraysbury	*O*	2	3	0
	28	Horton	*O*	5	10	0
March	5	Datchet	*O*	11	0	0
	19	Wing	*O*	2	3	0

Peterborough.

1878.						
Jan.	9	Helidon	*O*	2	2	0
		Long Buckby	*O*	1	0	0
March	14	Staverton	*O*	3	4	9

Ripon.

1878.						
Jan.	15	Liversedge	*O*	6	0	0
	23	Cleckheaton	*O*	4	13	0
	28	Carleton	*O*	5	0	0
		Do. (M.C.F.)	*O*	0	4	0
Feb.	11	Skipton-in-Craven (M.C.F.)	*O*	14	5	2

Rochester.

1877.						
Dec.	31	Sydenham Church Union	*A*	£21	11	0
1878.						
Jan	4	Gravesend Church Union	*A*	27	10	11
Feb.	20	Woodmansterne	*O*	2	19	7½
March	19	Walworth, S. Peter	*O*	2	1	4

S. Alban's.

1878.						
Feb.	1	Greensted	*A*	5	2	6
	20	Hertingfordbury	*O*	4	14	4
	28	Tring	*A*	4	10	6

S. Asaph.

1878.						
Jan.	15	Hawarden	*A*	5	6	9
	30	Llanfair Talhaiarn	*O*	3	18	5
Feb.	22	Berriew	*O*	4	18	0

S. David's.

(*No remittance.*)

Salisbury.

1878.						
Feb.	12	Bishopstrow	*O*	2	12	4
	25	Salisbury Diocesan	*A*	100	12	9

Truro.

1878.						
Jan.	2	Calstock	*O*	1	0	7
	11	Lelant and Towednack	*O*	2	9	9
Feb.	21	Egloshayle	*O*	2	16	0

Worcester.

1877.						
Dec.	28	Stoke	*O*	1	1	0
1878.						
Jan.	4	Grimley and Hallow	*A*	3	8	0
	9	Tanworth	*O*	7	7	11
	11	Leamington	*A*	3	10	6
	16	Hagley	*A*	2	1	0
March	13	Redditch, S. George	*O*	3	0	0

Sodor and Man.

(*No remittance.*)

The Church-Builder.

No. LXVII.

Report of Annual Meeting for 1878.

THE Sixtieth Annual General Court of the Society was held on Thursday afternoon, May the 23rd, at the Society's House, 7, Whitehall, under the presidency of his Grace the Archbishop of Canterbury. Many of the old friends of the Society were present, including the Bishops of Carlisle, St. Alban's, and Adelaide; the Hon. and Very Rev. the Dean of York, the Archdeacon of Northampton, the Rev. Canons Erskine Clarke and Harvey, the Revs. the Hon. A. Legge, Dr. A. T. Lee, Dr. Currie, J. Evans, Major Watson, Messrs. J. France, R. Foster, A. B. Bryer, W. Rivington, &c. The Office having been said by the Rev. R. Milburn Blakiston, the Secretary of the Society, the Archbishop requested him to read the Report.[1] When this was concluded, the Archbishop of Canterbury, who was warmly received, said:—I see it mentioned in the beginning of the Report that the Society is sixty years old. I am afraid that both in corporations as well as in individuals, that period of existence is one in which we find younger people ready to take our place; and therefore we have no reason to be surprised that this Society, which at one time regulated the whole of the Church Building throughout England, now finds a number of younger associations quite ready to relieve it both of its labours and its funds. But this is, upon the whole, a good sign.

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[1] Copies of the Report may be obtained upon application to the Secretary.

I presume every great country in the history of the world generally shows itself in producing a number of healthy vigorous colonies; and this Society may be considered as the mother of all the Diocesan Societies which have sprung up throughout the country, and which in the course of the years that are past have done incalculably good work. I wish we had an accurate statement made of the number of new parishes which have been added to the old parishes of England during the last forty years, if some such statement has not been made by this Society. (Dr. Lee: "It has been called for in Parliament; the number is 2451.") That of itself is a proof of how vigorously this Society and the other Societies which it has called into existence have been working during these past years, and Lord Hampton's return of his thirty millions is a most convincing proof that this Society has been doing most extensive work throughout the kingdom. Of course when we look at the sums which have passed through the hands of this Society, we find that only a small portion of the money expended in Church Building and Restoration has actually passed through our hands, but in all these Societies it is not the sum of money which passes through the hands of the Committee of the Society, but the amount of money which is called for to meet the grants which are made by these Societies, that is to be the proof of the work which we are doing. We all know that to the Ecclesiastical Commissioners and to Queen Anne's Bounty the actual sums contributed from the public funds is but a small part of what is added to them by private benevolence. In the Bishop of London's Fund my calculations have always been that as much as two millions at least have been raised in connexion with the £500,000 which has actually passed through the hands of the Committee. When you look at this sum you must supplement it by the thirty millions which Lord Hampton has stated has been expended in Church Building and Restoration during the last forty years. There are two things, then, that I wish to bring before you—one is the amount of work which we have done is not to be estimated by the amount of money which has actually passed through our hands; and, secondly, that instead of any sort of jealousy existing on the part of this Society towards the younger colonies which we have sent forth into the different dioceses, we consider that their prosperity is in a measure our prosperity. They are doing very efficiently that which we wish to have done, and are doing it in the manner of which we have set the example. There is one branch of this Society's work which is comparatively new, viz. Mission Chapels. I forget what sum has been spent. (The Secretary: "Nearly £8000 in twenty years.") I think it is impossible to over-estimate the importance of this department of our work. My diocese has this peculiarity, that we don't want a great number of new churches; we want our old churches to be put into good order, and I am thankful that the overwhelming majority of them are in very good order, and that greatly from the assistance which has been given by this Society and by our Diocesan Society. The members of the Diocesan Society and the Parent Society always work together in complete harmony—a portion of the funds raised by the Diocesan Society is always paid over to the Parent Society. Through the exertions of the two, almost all of our old churches, with rare exceptions here and there, have been put into very tolerable order. But there is this peculiarity in my diocese. I don't know whether it is because it is a diocese which has been inhabited from very ancient times by a population which has no very great tendency to increase, except on the sea coast, and in the immediate neighbourhood of London. The only explanation which can be given for the inconvenience of the localities in which the churches were placed, is that the people used to do their journeys on pack-horses, and take the shortest cuts from one place to another regardless of hills; it therefore frequently happens that in the county of Kent, with a few rare exceptions, the church is placed in the most inconvenient position it is possible to conceive. This proves a great inconvenience to every Kentish incumbent, as the difficulty of getting his parishioners together becomes very great indeed. Many of them, therefore, had desired to meet this difficulty, by the erection of small chapels which should be supplementary to the parish churches; this I understand to be the very object of the Mission Fund which I desire to commend to the attention of the Meeting. Certainly my experience in that agricultural diocese is that some such movement as this is very much wanted indeed, as we could not pull down our old churches, or even, as was the case in some countries, move them about on wheels. The Society is growing old, but it has not the peculiarities of old people, namely, that it objects to any suggestions of modern improvement; on the contrary, this very introduction of the Mission Chapels Fund is a proof that it desires to take hints from all quarters, and, however old it might be itself, to accommodate itself to the wants and avail itself of the suggestions of the younger generation. I trust the Society will be well supported during the present year. I do not express the hope that many of our friends would leave us legacies, because that would imply they were to die. I, therefore, only hope that the Annual Subscriptions may increase, and that those who hereafter leave legacies may live as long as possible.

The Bishop of Carlisle moved the first resolution:—

"That the Report which has now been read be printed and circulated under the direction of the Committee."

In doing so, his Lordship caused some amusement by observing in a very grave manner, that he was an "aggrieved" person. His grievance was that the ordinary custom of such meetings had been departed from by his Grace the Chairman. It was the custom at these meetings for the Chairman to make his speech first, and then the reading of the Report followed. But in this case his Grace had caused the Report to be read first, and then made his speech. And here was his grievance. His Grace had said absolutely everything that could be said, and had left him (the Bishop) nothing to say. However, he felt a sympathy with the object of the resolution; for he observed that the Committee "took note that it was now just sixty years old;" and, if they had pleased, they might have taken exactly the same note concerning himself. He felt a brotherly sympathy with the Society. They had been children together; they had grown up together; and he only hoped that when the time came for him to give an account of his stewardship he might be able to do it as satisfactorily as the Society has done.

Adverting to particulars, he wished to deprecate the idea that some uncomfortable feeling, or even a modifiedly uncomfortable feeling, existed as to the going down of the funds of this old Society, though this, which might be called one of the great Societies of the Church of England, had only what might be called the contemptible income of £5800 a year, and it made it the more sad that the Society had known better days; as they all knew that a man's contentment with his income depended very much upon what he had been accustomed to. As far as he could see, on a rough calculation, from the figures which had been put before them, the Society in its early days must have had at least £20,000 a year, its average expenditure having been, according to the Report, between £12,000 and £30,000 a year; so that when they compared that with the present small income of £5800, one was forced to the conclusion that at some time or other it must have had the sum mentioned by him. The small amount of legacies was to him a satisfaction; for it showed that the Society had lost few friends during the past year. With regard to the vast increase in the mining and manufacturing districts, it was in some respects a good thing for any place where there had been a sudden influx of two or three thousand persons whom the Church could not at once provide for, that the inhabitants were bound to build schools for the children. But seeing that was the case in some places, there should be at the same time vigorous voluntary exertion, and that where the school was built by the law of the land, churches should arise by the law of Christian love. Speaking of the Mission Churches, he said that many churches in his diocese—and he dare say it was the case in others—were most inconveniently placed for the people; and then they had parishes which consisted of what might be described as three or four centres of life here and there, and it was extremely puzzling to know where to put your church so as to suit everybody. In such cases as these the Mission Chapels were found very useful. Sometimes the thing was done in this way—namely, you had a school-room which had a small chancel at one end of it, with folding doors to shut it off from the school-room when school was going on. When a service was held there the little chancel was thrown open, and the school-room was properly arranged, and there was a very respectable church. He laid considerable stress upon having a building such as that described, or buildings that should be entirely churches, and not a simple school-room, for it was impossible to get rid of the school associations and to get hold of that kind of feeling that gathered around a place set aside for Divine worship.

As to the Trust Funds of the Society, that amounted to nearly £70,000, and entailed considerable expense on the Society, he would call attention to a point which he found that a number of persons was not aware of. When the compulsory Church Rates were abolished, a clause was put into the Bill for the purpose of establishing parish trustees who were made by Parliament a Corporation, and who had the power of holding property for the repair of the church. He had brought the matter before his Diocesan Society, and in a few cases parish trustees had been appointed, and he could not think that they would prove otherwise than useful institutions. Regretting the small support that the Society received from his diocese, he said that if there was one thing a Cumbrian liked less than another it was to part with his money, especially when it was to be sent south. Thus he found Carlisle almost at the bottom of the list of contributors. It only sent £6 18*s.* 1*d.*, but St. David's only sent £1 16*s.* 5*d.* He entirely agreed with the Chairman, that if the Society was growing old, it was not growing old-fashioned; and he trusted that it had yet before it a long career of usefulness.

Mr. Philip Cazenove, in seconding the resolution, said that he was very glad to see that the subject of the School Churches was pressed, for it was becoming notorious that in many places the School Churches were of infinite importance. In the first place, the expenditure was nothing like so heavy as the expenditure upon a new Church; and in the second place, there were many people who would go into a Mission Chapel rather than to the parish Church. He was also glad to see that the Committee did not shrink from supplementing their former grants in certain cases. The value of the Society was untold, and it was almost impossible in any poor district for a clergyman to look forward to building his church, or even a school church, without receiving a grant from the Society.

The resolution was carried.

The Bishop of St. Alban's moved the following resolution :—

> "That in view of the increasing requirements for Church accommodation it is desirable to make a fresh effort towards obtaining further support for the special fund for School Churches and Mission Houses, as well as for the general fund of the Society."

In the few remarks which he made in supporting it, he said, that he could testify to the usefulness of these School Churches in his old diocese of Rochester. In London and its neighbourhood nothing had been found more beneficial to the Mission Clergy than those Mission Rooms; and not only so but there were many persons who really did enjoy the simple worship in those rooms, and who yet were scarcely prepared for the statelier worship in their parish churches.

Mr. Richard Foster seconded the resolution. In alluding to that part of the Report which referred to the vast increase that is taking place in the population of mining and manufacturing districts, he said that they had no need to go so far away as that to find an enormous increase in population. They who lived in London could not but be struck with the enormous increase that was taking place there. In his own locality it was perfectly appalling, and he was sorry to say that the Church there was not making that progress in building Mission Chapels which he thought it ought to do. Everywhere it was necessary to supply church accommodation for the people, more especially in these days of School Boards; for as they gave the children of the present day a more intelligent mind, it would be wrong of the Church to leave the children to find out for themselves what cause they should adopt, because, unfortunately, they found that unless they were led when young to take part in religious exercises, they, when grown up, very frequently omitted all attendance at church. Even that occurred when they had Church Schools only; how then, would it be with their Board Schools? It appeared to be doubly incumbent upon them now to provide church accommodation.

The resolution was passed unanimously.

The Bishop of Adelaide moved a vote of thanks to the Most Rev. Chairman, with whom, he said, it had been his good fortune to become acquainted many years ago. He had first known him as a rising student at Balliol. Indeed, he had the honour of examining him for his degree and the pleasure of placing him in the first class. Then it was his good fortune to hold an incumbency near Rugby, and he had thus had an opportunity of witnessing the success with which the Most Rev. Prelate had conducted that great school. On returning eleven years afterwards from his diocese in the southern hemisphere, he found him Bishop of London, and now, coming home once more, he found him in the highest position he could occupy in this ancient, glorious, and historic Church of England. Having gone forth thirty years ago to take charge of a diocese larger than France, in which there were but five clergymen and five churches, Bishop Short said he might consider himself a Church Builder; but nothing struck him on coming back to England so much as the immense work in that way which he found done wherever he went, and to which he must consider that this Society had given the first impulse. He only wished he had such a Society in his diocese. When the right rev. prelate talked of his Cumbrians as close-fisted and hard-hearted, he was perhaps a little hard upon them; for after all that was only human nature. But he was thankful to say that on the other side of the world he had met with Englishmen who were not Cumbrians, or who had, at any rate, thrown off all the unpleasant peculiarities which their Bishop had described them as possessing. He could only hope that if he came back to England again in the course of another five years—and then he should be nearly eighty—he should find that the right rev. prelate had converted his flock.

The vote, having been seconded by the Rev. the Hon. A. Legge, and put to the Meeting by the Bishop of Carlisle, was passed.

The Archbishop of Canterbury expressed his acknowledgements to the Meeting, and announced that, though he was not able as often as he could wish be present at the Monthly Meetings of the Society, yet he should always make a point of attending if he heard from the Secretary that his services were particularly required.

The Archbishop then pronounced the benediction, and the Meeting separated.

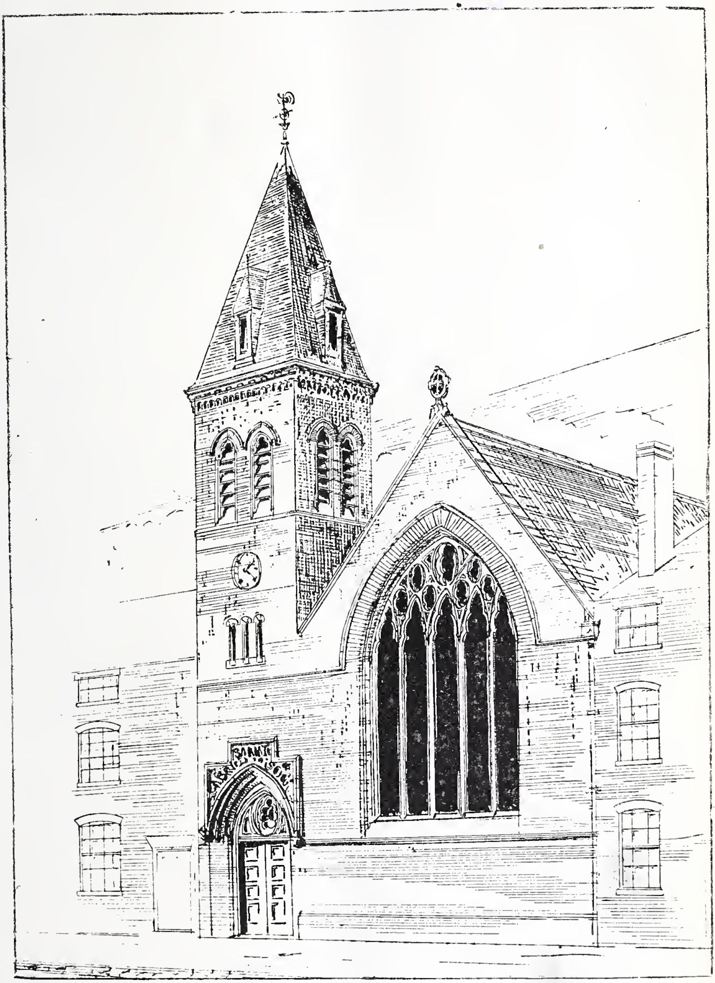
St. Gabriel's, Birmingham.

ST. GABRIEL, Birmingham, has a population of 6000, consisting entirely of working men, and they not the most well-to-do of their class; indeed, it has the reputation of being the poorest parish in Birmingham. Its history is a very good example of the work which has been going on in our generation in nearly all the great towns of England.

A dozen years ago, Miss Ryland, a lady to whom Birmingham is much indebted for many acts of munificence, resolved to give money for the erection and endowment of a church in this the poorest part of Birmingham. Canon Evans reminded his hearers on the occasion of the laying of the foundation-stone of the Mission Hall here, a year ago, that when the church was projected, "many persons of great experience entertained serious misgivings as to the expediency of building a church, at a vast expense, in that locality. It was agreed by them, and it was thought by many, that it was impossible to awaken a Church feeling in a locality like that; and it was agreed that the money to be expended would be better spent in erecting a new church somewhere in the suburbs of the town, where new houses were springing up, and respectable people, as they were called, were settling; and that the work of evangelization in St. Gabriel's district would be better carried on by means of a school-room, or mission room. Their objections were overruled by the wise persistence of the benevolent donor; and it was partly owing to her own wise prescience, and partly to the great interest she felt in the poor inhabitants of that locality, moved by a kindly interest in their welfare, that the church was built. She insisted upon the erection of a permanent church; and he thought they must now all admit that the result perfectly justified her resolution. They all knew how many good works had followed in the wake of that church; what a network of parochial machinery had risen up amongst them. It was not for him to enumerate the Benevolent Society, the Clothing Clubs, the Mothers' Meetings, the Soup Kitchen, and the many other humanizing influences which belonged to a well-managed parish. They all must feel the great blessing the church has been to them; and now they saw all these good works culminated to-day in the great work they were inaugurating."

Five hundred pounds has recently been spent in carving some of the architectural features, left in block when the church was built, and in otherwise improving and beautifying the church. It is worth record that these carvings have, many of them, been executed under circumstances which give them a special interest, e. g. :—

"In the chancel, the first two pillars to the right and the left are emblematical of 'Faith' and 'Hope,' and are placed there *in memoriam* of two children, by Mr. and Mrs. Barwell. The work on the second pair of pillars is contributed by Messrs. Chas. and Wm. Barwell. One, in memory of their mother, lately deceased, is treated in a bold style, holly and mistletoe, which are symbolical of age, being freely carved. On the opposite pillar youth is represented by the lily of the valley. An interesting and touching story attaches to the third pillar, the sculpture of which is contributed by Mr. W. G. Ingall, Merton House, Sparkbrook. Mr. Ingall possessed a daughter who passed away at the early age of fourteen. But her brief lifetime was not spent in vain. In Ireland there is an orphanage to which the appropriate name is given of 'The Bird's Nest,' for there little orphans are taken under the maternal wing of friends, and tenderly nursed and cared for. For this institution Miss Ingall laboured diligently with her needle, and by other means; and in memory of this touching trait of the girl's character an appropriate design has been carved out. Among a number of pomegranates are placed birds' nests, with the mother bird on the brink, bringing food to the young. The pillar is greatly admired by visitors to the church, and it keeps before the minds of the younger portion of the congregation a touching remembrance and a stimulating example. On the opposite side of the church, Mr. Ingall has had another pillar carved, the design being that of the fig-tree, in memory of a niece, who died recently. The carving of the next pair of pillars is due to the generosity of Mr. J. H. Chance, J.P., and Miss Barwell, Melrose, Moseley. On the one the palm-tree is represented as in the Temple—a design



Mission Hall, St. Gabriel's, Birmingham.

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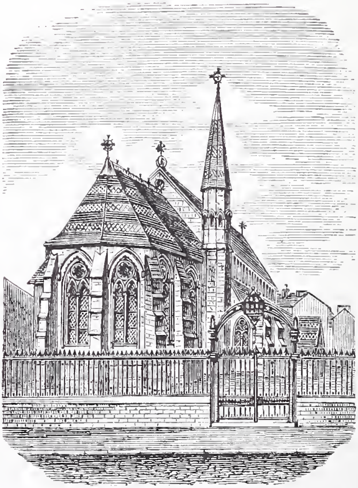
which we believe cannot elsewhere be seen in England—and on the other the olive, which is the first fruit mentioned in Scripture. The subjects on the fifth pair of pillars represent the passion-flower, the strawberry, and rose, and are also conventional in treatment. They are the gift of Messrs. Wm. and Chas. Barwell. The sixth pair are contributed by Mr. Ebenezer Hoskins and Mrs. Hoskins, and represent age and youth, the one holly ripe with age, and the other spring flowers, such as the crocus, primrose, snowdrop, fern, &c."

The great work alluded to above, in Canon Evans's speech was the Mission Hall. There was previously a small mission room attached to the church; and that indeed was preceded by something still more humble. Four years ago the Sunday school was held in an old dilapidated loft, about 6 feet 6 inches high, under which a horse, a donkey, and a litter of pigs, had their abode. The present Vicar obtained a couple of cottages, which he gutted, and converted into a Mission Room; and it proved a valuable help to the work of the parish, and a useful feeder to the adjoining church. The present handsome mission building takes its place. The want of the accommodation it will afford has, we are told, been long felt; "and even when the new building is completed, there will be room for further effort in this direction."

The new mission hall adjoins the church, though it opens upon another street, and adds to the importance of the group of ecclesiastical buildings. It is 105 feet long, by 25 feet wide, and the height is 21 feet to the wall-plate, and 38 feet to the ridge of the open timber roof. With a gallery over the east-end wall, it is estimated that it will give accommodation for nearly 900 people. Such a room will be particularly useful for special services, lectures, and public meetings. For school purposes the room will be divided by movable partitions, giving a boys' school-room of 40 feet by 25 feet; a girls' school-room of the same size; and an infants' room of 25 feet by 21 feet. There are kitchens in the basement, and a lift from them to the large room above. The elevation in Pickford Street will have a handsome moulded arched entrance, over which will be a tower 60 feet high. It will be lighted by means of side lights, and a large stone mullioned window in front. A passage will run alongside of the schools to the west entrance of the church.

Studying the history for the light it throws on the question of the use of Mission Rooms, we have to observe, that where a munificent donor was willing to build a handsome church, and endow it, it was doubtless wise to accept the offer. But we gather that for some time the church was very poorly attended—"at first it was hard work," says a local newspaper, "to bring together the nucleus of a congregation;" and that no inconsiderable part of the success of the parochial work is to be attributed to the mission room—"although there was only a small mission room attached to the church, the services there have proved a good feeder." This example does not at all prove that in ordinary cases, where there is not a benevolent donor, ready to build and endow a church at once, it is not the most feasible way to build the mission room first, and gradually work up to the church. By either method, what is most important, is the man who is to do the work. It is quite clear from the reports of the work before us, that it is the energy and ability of the Vicar, the Rev. J. T. Tause, to whom the success of the work at St. Gabriel's is largely due.



North-East View, St. Gabriel's Church, Birmingham.

The Sir Gilbert Scott Memorial.

We wish to direct the attention of our readers to the proposal to connect the memory of the late Sir Gilbert Scott with an institution in which he took a deep interest, and in a way which shall promote the advancement of the art in which he achieved so remarkable a success.

What is proposed is, first, a personal memorial, such as a monumental cross over the grave in the nave of Westminster Abbey; secondly, the endowment in connexion with the Royal Architectural Museum of an Art-Mastership, for teaching drawing, designing, modelling, carving, &c., to the workmen engaged in the building trades; or a Studentship, which shall give a young workman of superior talent the leisure and opportunity to cultivate his gift; or prizes, which shall encourage Art-workmen to cultivate excellence.

Some of our friends wish to associate Sir Gilbert Scott's name with some one of his great works; and at the recent meeting in the Chapter-House of Westminster the Bishop of St. Alban's definitely proposed to devote the Memorial Fund to the restoration of the porches at the west end of St. Alban's Abbey. When we look back to the long series of great works with which Sir Gilbert Scott was connected, we see no reason why one of them rather than another should be selected. They all collectively form his monument: to add a little to one of these buildings would add nothing appreciable to the magnitude or interest of this grand memorial.

But there are good reasons for seeking to associate Sir Gilbert Scott's name with the Educational Institution for Art-workmen in Tufton Street, whose formal title is "The Royal Architectural Museum." Sir Gilbert was one of its founders. Throughout its history he took a warm interest in it; he was continually enriching it with fine specimens of ancient art-workmanship. Not very long ago—fully as his time and thoughts were occupied—he took the trouble to arrange and catalogue the whole collection. When it was in difficulties he protested against its being allowed to die, or to be merged in another institution.

At the time of his death he was organizing a public meeting in the Westminster Chapter-House, to endeavour to obtain a more extended public recognition of its value, and additional resources for its support and advancement.

For Scott knew how much the real success of architectural work depends upon the taste and skill of the workman who has to translate the architect's suggestions into wood and stone and iron; he looked to the Architectural Museum as the great school for training art-workmen, and qualifying them to give to our churches and public buildings the interest and value which the fancy and skill of the mediæval workmen gave to all they touched.

The Institution is doing a good work; it has an unique collection of examples of (especially Gothic) art-workmanship; it has a large and increasing number of workmen attending its classes;—what is proposed would extend its usefulness and assure its permanency. Sir Gilbert Scott's name may, with great propriety, be associated with an institution for the advancement of the art of which he was so great a master, and in the way in which he himself sought so earnestly and constantly to advance it.

For ourselves we should be glad to see the more personal memorial in the Abbey left to his own family, while the public funds were devoted entirely to this public object.

A Sketch of the History of Sacred Music from the Earliest Age.

(*Continued from page* 76.)

OUR present subject is the gradual development of Harmony. There is no question as to the sense in which the word "harmony" is understood at the present day. It implies a succession of chords, each of which consists of at least three different musical sounds. It is beyond doubt that two of these three sounds, namely, the fundamental note and its fifth, have been acknowledged as forming a consonance, or agreeable combination, from the very infancy of musical art. Claudius Ptolemæus, the Alexandrine mathematician of the second century, gives a list of consonances recognized in his day, and among these, the fifth, and its inversion, the fourth, occupy the first and second places. But we may safely go much further back than the second century A.D., because it is certain that both the pentatonic and diatonic scales are very much older; and the most primitive of these, the pentatonic, is founded upon the interval called a *tone*, the idea of which can only have been formed by taking the difference of the two intervals now known as the fifth and fourth. The ground of this last assertion is the principle that human knowledge must always proceed from the more simple to the less simple. Now the most simple interval in music is the octave, the next in order is the fifth, and the next to that the fourth, being the excess of an octave above the fifth.

But let us return to Ptolemy, as a representative Greek musician, and notice the fact of his not reckoning among consonances certain intervals which every modern musician classes with them, namely, the major and minor thirds, and their complements, the minor and major sixths. It cannot be said that he was unacquainted with these intervals; for, besides that they all occur in the diatonic scale, a major third of some sort is very prominent in the enharmonic genus, as is also a minor third in the chromatic genus of the Greeks. I have said "a major third of some sort," because the Greeks had various ways of tuning their instruments, one of which, in the diatonic genus, is completely in accordance with modern views, while others are opposed to them. Ptolemy, in one chapter (i. 15) of his "Harmonics," shows that he had a glimpse of the true way of tuning the major third. But it is one thing to be acquainted with a certain musical interval, and quite another thing for all the musicians of a nation to acknowledge that the two sounds of that interval produce an agreeable sensation, when heard together. I am compelled, on this question, to differ from Mr. Chappell, to whom I have before referred, as having well studied the music of the Greeks. The passage of Ptolemy above referred to, at the beginning of the 5th chapter of the first book, shows conclusively that the Greeks did not reckon the thirds and sixths as consonances, and consequently they cannot have been acquainted with harmony, in the modern sense of the word.[1] They may occasionally, in playing the lyre, have used the fifth and twelfth of a low note, besides its octave, but Mr. Cbappell has produced no evidence that goes beyond this.

Some persons never believe anything that they do not understand. It is a pity that they have not been better trained ; but still it may be well to offer an explanation of the fact that the Greeks did not acknowledge thirds and sixths as consonances. For this we have to draw (not very deeply) on our knowledge, both of human nature and of the relations of musical sounds. In the former department experience teaches us that tastes differ, both as regards individuals, and as regards nations. For instance, it will probably be a long time before Englishmen generally are as fond of sourkrout as the Germans are now. Again, the science of music teaches us that the thirds and sixths, as a class, occupy an intermediate position between the simpler consonances, namely the octave and fifth, and the dissonances, insomuch that for many centuries past the octave and fifth have been called "perfect consonances," and the thirds and sixths "imperfect consonances." It is no great wonder, then, that cultivated nations in former times should have esteemed as dissonances what we call imperfect consonances. They were not further behind us in this matter than the Chinese are now.

It seemed necessary to say so much on a question concerning the music of the Greeks, in order to show that the Christian Church did *not* get her harmony-music from that source. I now proceed with the direct history of the subject.

There was a curious practice in the middle ages called the organization (*organizare*). It consisted in mixed voices singing a melody, not merely in octaves, but in fifths and fourths also; that is to say, according to a specimen given us by Hucbald of St. Amand, a monastic writer of the ninth and tenth centuries, the soprano voices would sing the melody an octave above, the altos a fifth above, and the basses a fourth below, the tenors. I hardly need say that this style of harmony would not be tolerated in the present day: though I remember a professional musician telling me that he had heard a similar combination, with the addition, of course, of a part in thirds with the "air," and the difference of the bass part being two octaves below the trebles, in a certain place of worship half a century ago. It is to be noted that the practice of singing in other consecutive intervals besides octaves does not seem to have been derived from the Greeks; for Aristotle (quoted by Mr. Chappell), expressly states that this was not customary in his time.

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[1] If any other proof were wanted that the Greeks did not esteem major thirds as consonances, it would be sufficient to refer again to the 15th chapter of book i. Here Ptolemy, while he considers that the ratio of the diatessaron, or fourth, can only be 4 to 3, leaves it an open question whether those of the two tones in the tetrachord shall be 9 : 8 and 10 : 9, or 8 : 7, and 10 : 9, or 8 : 7 and 9 : 8. The last way of tuning would make the major third 9 : 7, which is a little greater than a diminished fourth.

It may be worth while to explain the above-described use of the word *organizare*. It is evidently derived from the name of the wind instrument, and it throws light upon the construction of medieval specimens. From any "History of the Organ," Dr. Rimbault's for instance, we learn that early medieval keyboards were not adapted for playing chords, being made for thumping with the fist; so that three inches was a very moderate breadth for a single key. But many organs had several pipes to each key; and there is reason to believe that, wherever the instrument was large enough, the pipes were not all tuned in unisons or octaves, but some of them in other intervals then acknowledged as consonant. If, on a large organ of the present day, a person should draw one or two four-foot and two-foot stops, together with the quint and twelfth, and then play a grave melody in the lowest octave or two of the scale, the effect would be similar to the organization described by Hucbald.

S. S. Greatheed.

(*To be continued.*)

Church Trustees.

IN the Compulsory Church-Rate Abolition Act, 1868 (31 & 32 Vict. c. 109), is contained a clause to the following effect, which was referred to at the recent Annual Court in connexion with the subject of the Society's Repair Funds:—

"Clause 9. *Power to appoint Church Trustees.*—A body of Trustees may be appointed in any parish for the purpose of accepting, by bequest, donation, contract, or otherwise, and of holding any contributions which may be given to them for Ecclesiastical purposes in the parish.

"The Trustees shall consist of the Incumbent and of two householders or owners or occupiers of land in the parish, to be chosen in the first instance, and also from time to time on any vacancy in the office, by death, incapacity, or resignation, one by the Patron, and the other by the Bishop of the Diocese in which the parish is situate.

"The Trustees shall be a body corporate by the name of the Church Trustees of the Parish to which they belong, having a perpetual succession, and a common Seal, with power to sue and be sued in the Corporate name."

The subsequent paragraphs contain and provide as follows:—

Power to pay to the Churchwardens, to be applied by them to the general Ecclesiastical purposes of the parish, or any specific Ecclesiastical purposes of the parish, any funds in the Trustees' hands, due regard being had to the directions of the Donors of Funds contributed for any special Ecclesiastical purposes.

Power to the Trustees to invest any funds in their hands in Government or Real Securities, and for accumulation of the income, and otherwise to deal with such funds as they think expedient, subject to the Provisions of the Act.

The Incumbent to be Chairman of the Trustees.

The Trustees to lay their accounts before the Vestry every year.

Church Enlargement and Improvement in Kent.

ON Tuesday, 21st May, the Venerable Benjamin Harrison (Archdeacon of Maidstone, and one of the Committee of the Church Building Society), held a Visitation for the Clergy of the Sutton Deanery, at All Saints' Church, in Maidstone.

In the course of his Charge, the Archdeacon said:—In taking account when they met last, as he had thought it well briefly to do from year to year, of the work which had been going on amongst them, in those matters, particularly, which belonged specially to his office, he could not but mention, with more than ordinary satisfaction, undertakings in the way of church enlargement and improvement which were in hand, by a happy concurrence, as it seemed, in almost every one of the principal towns of the archdeaconry. Several of these had, in the course of the past year, been brought to completion, or had made great progress. There had been several days of auspicious character—red-letter days he might call them—in the annals of their parochial history. Such an occasion was witnessed in the parish of Erith, on the eve and on the day of the Nativity of St. John the Baptist, to whose memory the old parish church is dedicated, and which began with the assembling of a large congregation for a special service—as in this case it might not improperly be so called—held, as it was, at an unusual hour on the Saturday afternoon, within the walls of the ancient and picturesque fabric, which had now been thoroughly repaired and restored, and greatly enlarged, by the addition of a new aisle, to supply the spiritual wants of a greatly increased population. Such a day they had again, later in the summer, at Dartford, at the reopening of the church, on the completion of a similar work, in the refitting and rearrangement of the interior, with other essential improvements; an occasion on which the episcopal patron took part, having come from his home in Worcestershire, under circumstances which bore witness to the interest he felt in the work, which, one Vicar following another, and both selected by himself, had carried on to a happy result, the gladness of which he came gladly to witness, and heartily to share with a rejoicing and united parish. Passing on to the completion of the main building of Christ Church, Bexley Heath, consecrated by the Archbishop in February, he said the brightness of the occasion was only too soon overclouded by the death after a few days' illness of the earnest-minded and devoted Vicar, Mr. Pincott, who was taken to his rest amidst tokens of the deepest sorrow of his flock, and especially the children of the parish, on whom he had bestowed the most diligent and tender care. He could not refrain from mentioning also the re-opening, by the Archbishop, of Headcorn parish church, which, it might safely be said, never saw within its walls from the day of its foundation such a congregation as filled every corner on that occasion, taking part in a hearty service of worship and praise; amidst signs of good will and cordial feeling which went far to blot out the memories of procedures which, in the first days of the Archdeacon's official acquaintance with the parish, had associated its name with very different thoughts and feelings from those now distinguishing it. He might further report that some large and costly undertakings were in hand and were making progress. At Tonbridge the parish church was being restored at a cost of £10,000, the patron heading the list with a subscription of £3000. The lately disfigured fabric would be almost rebuilt save the north walls, and ere long the new building would be ready for consecration. The parish church at Sevenoaks was being restored at a large outlay; new seats and other internal improvements being provided. At Croydon, St. Andrew's Church had been greatly enlarged, and a chancel added to St. Matthew's. Keston Church had been put into repair and rearranged within. Essential improvements had also been carried out at Christ Church, Tunbridge Wells, and other places. Of works about to be taken in hand he might mention with especial satisfaction the projected restoration of Charing parish church, and he was glad to say that an excellent spirit had been shown in this matter in that large and important parish, which had from divers causes laboured under unfavourable circumstances for the carrying out of such a work. In the case of Leeds again, the venerable parish church with many interesting features was about to be repaired, and its ancient seats and other fittings restored, the principal landowner; who filled also the office of churchwarden, having taken the lead in the work by a contribution of £500 towards the work. The fine old abbey church of Minster-in-Sheppy, which had been in a dilapidated and forlorn condition for so long, was also about to be restored, the matter having been taken up by a number of influential persons. Passing to the other extremity of the archdeaconry, the rapidly growing population of Bromley and Beckenham, of course, created the necessity for additional church accommodation. Only last week there was an application before the Incorporated Church Building Society, for a grant towards the erection of the chancel only of the church of St. Barnabas, Beckenham, the present iron church to be used as a temporary nave. An appeal had also been made for funds for building a new church at Croydon. In Maidstone, the principal town of the archdeaconry, a work of church enlargement was now in hand. It supplied a happy illustration of the gradual growth of a new church and district parish, and of the Christian munificence which he was thankful to say he had often had to speak of in regard to the Churchmen of the good town of Maidstone. Some twenty-six years ago a mission service was set on foot in an old building in Upper Stone Street. It took possession, a few years afterwards, of the newly erected schools, and after some ten years St. Philip's church was built, in the first instance without much outward or inward adorning. A new aisle was in time added, and the church greatly improved in appearance, as well as in accommodation for the congregation. Now a chancel and tower and spire were to be added. The Vicar, in order to facilitate the enlargement and improvement of the church, had sacrificed willingly part of the garden of the vicarage, while the tower and spire, and the new chancel, were the abundant offerings of a Christian liberality, which had long been known in Maidstone; tokens of a brotherhood bound by the ties of Christian zeal, not less than by ties of blood, and giving one more example of the feeling, happily awakened or revived in our days, which had consecrated the cherished memories of the departed, of parents, brothers, and sisters, or commemorated merciful deliverances, or gifts, and blessings of a gracious Providence by offerings like the ointment of spikenard which Mary poured on her Saviour's head. With respect to the Diocesan Church Building and Endowment Society, the Archbishop had recently issued a pastoral, urging the clergy to give increased support. The collections made last year realized a very small sum, but many demands were made on the clergy, including the appeal of the Lord Mayor on behalf of the starving natives of India. A vast sum was raised, with happiest auguries for the interests in every way of the people of India, and, as it had appeared in the blessed results in Tinnevelly, for the furtherance of the Gospel. It should also be remembered that last year was not the year of the pastoral letter for the Society, so that the moneys received were but the gleaning grapes, or the arrears due to the year before. The language of the recent pastoral was sufficiently gentle. The appeal was for the tens of thousands of our enormously increased and daily increasing population in this the metropolitical diocese of the Province of Canterbury, for those who were fellow-members of the English Church, not claiming our brotherly charity as all men might, but especially as those who were of the household of faith, baptized, or who ought to be sought out and baptized, into Christ, His sheep that were dispersed abroad, and children of a Heavenly Father "who were in the midst of this naughty world, that they might be saved through Christ for ever."

The Archdeacon congratulated Mr. Antrum, one of the churchwardens of Loose, on the activity displayed in extinguishing the fire at that church. He said he was pleased at the promptness also shown in taking steps for the rebuilding of the roof, &c. Insurance was now so cheap that he hoped it would be universally made use of.

The Palestine Exploration.[1]

THE Scientific Survey of Palestine, so full of interest to all Christendom, which was begun in 1872, has at length been accomplished, "from Dan to Beersheba, and from Jordan to the Mediterranean Sea." A map is being prepared on the scale of

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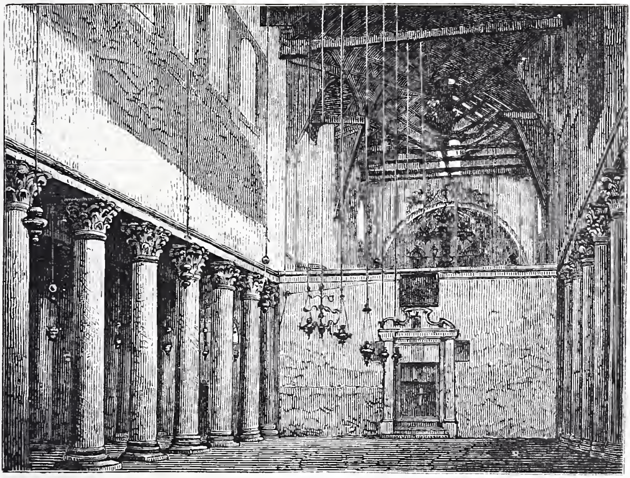
[1] "Tent Work in Palestine. A Record of Discovery and Adventure." By Claude Regnier Conder, R.E., Officer in command of the Survey Expedition. 2 vols., with Illustrations. London: Richard Bentley and Son.



Church of the Nativity, Bethlehem.

the Ordnance Survey of England, viz. an inch to a mile, which will show the natural features of the country, hills and valleys, water-courses and roads; not only existing towns and villages, but also ruins; and even single buildings, tombs, caves, cisterns, wells, springs, and rock-cut wine-presses, marking ancient sites; the cultivation of the land, trees, figs, vines, palms. The Map will be accompanied by an elaborate Memoir, which will give a full account of everything marked on the Map, with surveys on a larger scale of all important sites, plans of all important towns and buildings, with minute details of mortar, masonry, and architectural features; all the traditions collected which refer to special places; and, lastly, a geological account of the whole country. "It is evident that so great a work requires some general *résumé* to bring it within the reach of the general public, who might not read the Memoir, or would fail to obtain from it any very vivid idea of Palestine, or of the discoveries made there during the work of the Survey Party:"—the Committee of the Palestine Exploration Fund have therefore commissioned Captain Conder to write such a *résumé*, and we have it in the work before us. "The book is intended to give as accurate a general description as possible of Palestine," the point of view from which it is written being "to collect materials in illustration of the Bible." We need say no more to show the value of the book. However many previous works on Palestine a student may have on his shelves, this must be added to them; and if he have no other than this, he will possess a general description of Palestine according to the latest and completest information. We add a couple of extracts from the work, which, by the courtesy of the Committee of the Fund, we are enabled to illustrate with the accompanying woodcuts.

"The tradition, which fixes the grotto in the old basilica at Bethlehem, as the site of the stable where Christ was born, is the most venerable of its kind in existence, the place being noticed by Justin Martyr in the second century. It is almost the only site which we can trace earlier than the time of Constantine; and the tradition seems to me credible, because, throughout this part of Palestine, there are innumerable instances of stables cut in rock, resembling the Bethlehem grotto. Such stables I have planned and measured at Tekoa, 'Aziz, and other places south of Bethlehem, and the mangers existing in them leave no doubt as to their use and character.

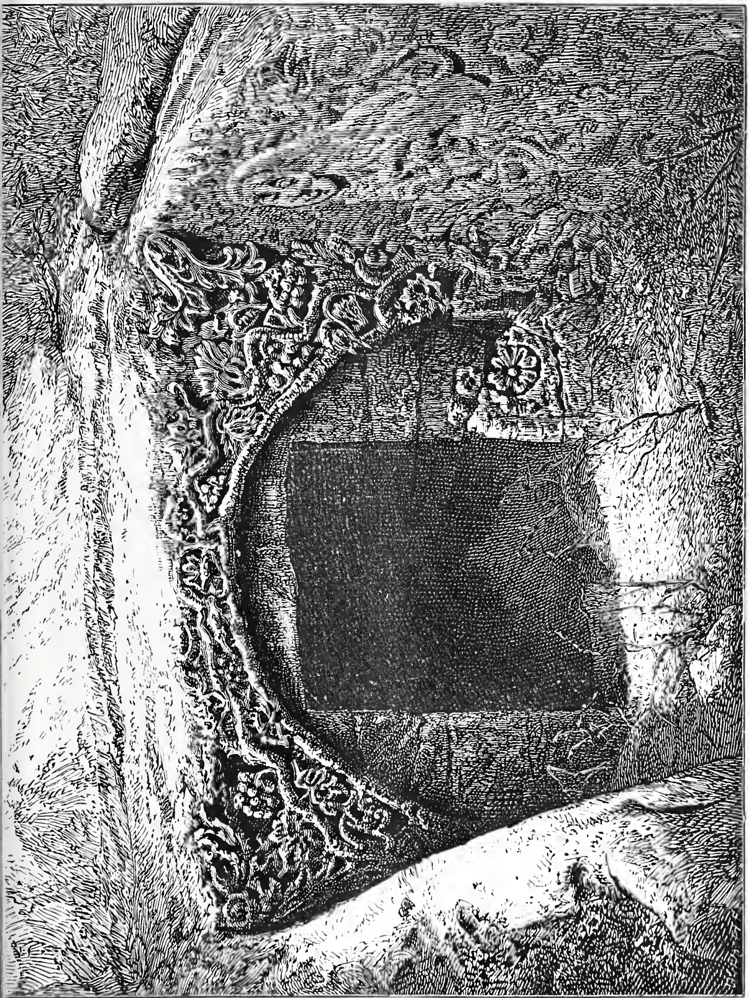
The credibility of this tradition thus appears to be far greater than that attaching to the later discoveries, by the enthusiastic Helena, and the politic Constantine, which settled the scenes of other Christian events; and the rude grotto, with its rocky manger, may, it seems to me, be accepted by even the most sceptical of modern explorers.

"The Church of the Virgin now stands inside a fortress-monastery, in which Latin, Greek, and Armenian monks find a common retreat. The basilica was erected, according to contemporary evidence, by order of Constantine, and is thus the oldest church in Palestine, and perhaps in the world. It has escaped destruction on every occasion when other churches in Palestine were overthrown, and the greater part of the work is stated by competent authority to be of the original design. In the eleventh century when the mad Caliph Hakim destroyed the Holy Sepulchre churches, the Bethlehem basilica was spared; in 1099 the Crusaders sent a detachment of troops to protect it, and it then again escaped; nor was it destroyed in the thirteenth century, although threatened by the Moslems. In this basilica, therefore, we have the only undisputed erection of the time of Constantine in Palestine, and its value cannot be overrated. . . .

"On the west was an atrium, or outer court, parts of the outer walls of which, and shafts of its columns, still remain. A narrow vestibule or narthex, entered by a door scarcely four feet high, leads into the basilica itself, which consists of a nave and four aisles, with four rows of eleven columns each, a total breadth of about thirty yards, and a length about equal.

"The aisles have flat roofs, above the pillars, which are nineteen feet high, but the nave has a clerestory, with walls some thirty feet high above the capitals, and a pointed roof. A wall has been built across the east end of the basilica, separating off the chancel, which has three apses—north, south, and east, and which forms the Greek Church. Beneath the chancel is the Grotto of the Nativity. North of the basilica is the more modern Latin Chapel of St. Catherine, from which a staircase leads down to vaults communicating with the Grotto. The shafts are monoliths of red and white marble, painted with figures of saints, now dim with age, and scrawled over with the crests and titles of knightly pilgrims of the Crusading ages. The capitals are of the Corinthian order, debased in style, with the cross carved on the rosettes of each. The wall above was once decorated all over with glass mosaic, fragments of which still remain, representing scenes in our Lord's life, portraits of angels and of Scripture characters, with arabesques and Greek inscriptions. These mosaics, with those on the chancel walls, were executed by order of the Greek Emperor Manuel Comnenos, in the middle of the twelfth century. The roof above, once painted and gilded, was put up in 1482, the fine rafters having been given by Philip of Burgundy, the lead (stripped off later by the Moslems to make bullets) by Edward IV. of England; and the work was executed in Venice, and brought on camels from Jaffa."

Our other woodcut represents a remarkable tomb at Shefa 'Amr (or Shafran) in Galilee:—



Christian Tomb, Shefa 'Amr, Galilee.

"It is profusely covered with sculpture, and with a Greek inscription, and crosses. Outside the door are sculptured lions, a grape vine with birds on the branches, and other designs. It appears to be a Christian sepulchre, probably of the fourth or fifth century, but perhaps earlier."

Mural Painting.

AT the Fifth General Conference of Architects, on the invitation of the Royal Institute of British Architects, the evening of Monday, June 3rd, was occupied with a paper by Mr. Armitage, R.A., and a discussion by the architects and painters present, on the subject of Mural Paintings in our Churches and Public Buildings, of so much value and interest that we reproduce it for our readers' benefit.

Mr. Edward Armitage, R.A., Hon. Associate R.I.B.A. said:—

"It appears to me that the election of a considerable number of Painters into your body should not be looked upon merely as a graceful compliment paid to a sister art, but also as a means of promoting a better understanding between the members of the two professions. By the words 'better understanding,' I mean more frequent and more cordial co-operation. It is with a view towards this end that I have written a short paper on the possible revival of the art of mural painting in England. The word 'revival' is hardly suitable, as this branch of the art has never flourished in England. It ought rather to be replaced by the word 'birth.'

"Having carefully considered this subject from all points of view, I have come to the conclusion that there are three principal causes which impede the growth of this the noblest branch of our profession:—

"First, the enormous cost of modern high-class work.

"Secondly, the want of harmony between the work of the architect and that of the painter.

"Thirdly, the perishable or unsatisfactory nature of the materials generally used.

"I propose to examine these three causes *seriatim*, and to offer suggestions for their removal. First, as to cost. I need hardly apologize, in addressing practical men, for introducing this very important element into the question to be discussed. Æsthetic laymen may rave (as they did at the Antwerp Congress of last year) about art being a 'religion,' a 'subtle essence,' a 'priceless gem,' which it is a profanation to associate with any miserable question of money. All this may be very poetical, but it is not practical, and can lead to nothing. Let us, therefore, take the bull by the horns, and frankly examine the question of cost. Mural painting of a very high class need not be enormously expensive, if artists would only bear in mind what is the kind of work required. They too often forget that the qualities of high finish, *chiaro-oscuro,* richness and depth of colouring, so highly prized in an easel picture, are not only unnecessary, but actually detrimental to mural painting. They often labour at details or subtleties of modelling which take up a great deal of time, but are really of no value for decorative purposes. Time is money, and hence a work which takes an artist two years to complete will be very expensive, but if he could make up his mind to finish it in six months, it might be done (and would probably be better done) for one-fourth of the money. The question of cost is also closely connected with the nature of the subjects to be painted. Most of the frescoes and wasserglas paintings in the Palace of Westminster are not properly decorative works, but rather a series of gallery pictures executed with water, instead of oil, and an elaborate treatment was almost imposed on the artists by the nature of the subjects. Whenever passages from English history and kindred subjects are required to be illustrated, the work must always partake more or less of easel painting, especially where the panels are close to the eye. On the other hand, ceilings, spandrels of arches, friezes, &c., can be treated in a strictly decorative style. Good composition, firm correct outlines, filled in with flat tints of harmonious colour, is really all that is necessary, and it is possible that this kind of painting might be done rapidly and at small cost. It is obviously impossible to fix a tariff for artistic mural painting, but some step in this direction may be made by an examination of the sums paid abroad to distinguished artists for their work. If we divide the price paid to Paul Delaroche for the Hemicycle by the number of square yards the work contains, we find the cost to have been about £30 per square yard, and if we make the same calculation in respect to Flandrin's frieze of St. Vincent de Paul, we find that the work was done for less than £22 a square yard. Delaroche's work can hardly be called decorative. It is an elaborately finished oil-painting, but Flandrin's may be taken as a fair specimen of decorative painting of the very highest class. Where the panel to be painted is small, and where the figures are required to be less than life-size, the artist would naturally require a higher rate of remuneration, but after taking this into consideration, and after making every allowance for our extravagant age, I think that no mural painting ought to cost more than £50 a square yard, and that a great deal of effective and good work might be done for less than half that price—certainly where the work is at great distance from the eye. I am speaking of fairly remunerative prices. Of course, it has happened, and will often happen again, that an artist may undertake an important work for the sake of increasing his reputation, or he may be influenced by other motives which may induce him to accept a mere nominal sum ; but it is clear that these cases must always be exceptional, and cannot properly enter into our calculation of cost.

"I have entered into these ignoble details because I wish to correct the general impression that mural painting of a high class must be always very expensive. It may be so *now*, but that is because so little of it is done in this country. There is no demand, and therefore no supply; but if architects and their employers would open out a fair prospect for the practice of mural figure painting, I have no doubt but that painters would be found who would (like certain artists of the Continent) devote themselves to this branch of the profession. It is not sufficient that the artist should be well-qualified for the work: he ought to have at his command a staff of trustworthy pupils or assistants. These are not improvised at a moment's notice, and without their co-operation mural painting as a rule would be profitless work. No artist can expect to make as large an income by decorating buildings as he would by painting popular pictures. What Dr. Johnson called 'the potentiality of becoming rich beyond the dreams of avarice' is out of his power. If the speedy acquisition of a large fortune be denied the mural painter, on the other hand, he is saved from many of the minor annoyances to which the painter of easel pictures is exposed. His work is not relegated to the gallery or dining-room of some so-called patron of the art, to reappear at intervals at Christie's sale-rooms, or very possibly left on his hands without finding a purchaser at all. He is independent of the dealers and the commercial element in art. He is beyond the range of the annual attacks of Fine Art critics, whose small stings are really a cause of great annoyance to thin-skinned painters. He has not to flatter or please his sitters, nor to paint "pot-boilers" for the market. Finally, he is educating public taste, and, therefore, benefiting his country in a more direct manner than the successful portrait, *genre*, or landscape painter.

"If we now turn to the second cause I have specified, viz. the want of *entente cordiale* between the architect and the painter, I am afraid we shall here find faults on both sides. The architect is often too apt to think of nothing but his own share of the work. He neglects to leave convenient and well-lighted wall-spaces for the painter. No artist of any standing will care about having his work relegated to a dark corner, or overpowered by stained glass and a profusion of late Gothic details. Again, the architect sometimes expects the painter to adopt the quaint composition and uncouth drawing of the thirteenth or fourteenth centuries as being more in keeping with the style of the building. If the painter happens to belong to a certain school, this obligation may be congenial to him, but generally speaking it is not, and hence a fertile source of disagreement between the architect and painter. On the other hand, the painter often forgets that his work is ancillary to the architect's. In an easel picture he chooses his frame to suit the painting, but here he must reverse the process and suit the painting to the frame, the frame being the surrounding building. He must regulate the size of his figures, his light and shade, his perspective, all the elements, in short, of his work, solely with reference to the site it is to occupy. To neglect this is antagonistic to all good work. The architect and the painter should be in complete harmony, like the violin and alto in an orchestra. Where they vie with each other as to who shall attract the most attention the result is fatal.

"I will now consider the third impediment to the practice of mural painting, viz. the perishable and unsatisfactory nature of the materials generally used. Real fresco painting has been a complete failure in England as far as durability is concerned. Of this there can be no doubt, but opinions differ as to the cause of this failure. Impure colours, the omnipresent gas, the humidity of the climate, have all been assigned as reasons for the premature decay of our frescoes, but from my own experience I should say that the real cause lay in the bad quality of the lime and sand used in the composition of the mortar. Immense pains were taken at Westminster Palace to get the oldest possible slaked lime procurable, and hogsheads of this curious old lime were imported from Munich. It was kept in tanks in the crypt of the Palace, was watered and skimmed from year's end to year's end, until at last it almost ceased to have any of the adhesive, cohesive, and caustic properties which are indispensable to making good mortar. The sand, again, was a great deal too soft to the touch, and the consequence was that the mortar, or *intonaco*, was not sufficiently binding, and could neither fix the colours properly nor even consolidate itself. This mania for old worn-out lime has been the bane of fresco-painting in England, and it is probable that no more experiments will be made in this direction. Ordinary oil-painting is notoriously unsuitable for mural work, but if an absorbent ground be used (that is, a ground prepared with size instead of oil) many of the objections to oil-painting are removed at once. I am engaged at present on the cartoons for some panels to be let into a reredos in a modern church. These panels are of slate (about 5 feet by 3 feet), and their surface is being prepared by my colourman in exactly the same way that an absorbent canvas is primed. I shall use oil colours with a little wax dissolved in the medium, and as the light is good, I fully expect thus to obviate all the inconveniences connected with ordinary oil-painting.

"There remain wax-painting (*peinture à la cire*) and silica or wasserglas. Until quite recently, I did not think much of either of these methods. The wax-paintings in the Paris churches, however great their artistic merit may be, do not harmonize with the surrounding building as real fresco would. They look like rather dull oil pictures, and have not the charming decorative properties of fresco or mosaic. The same may be said of Kaulbach's wasserglas paintings at Berlin.

"About six weeks ago I went to Ypres and Courtrai, in Belgium, to see the modern mural paintings which have been executed there, and I came back quite a convert to both methods employed. The wax paintings of Pauwels, at Ypres, are immediately opposite, and on the same level with a strong glaring light, but they are as perfectly *seen* as if they were water-colour or fresco. They are totally different in appearance from any wax-painting I ever saw. The same good qualities are very striking in Swertz's wasserglas paintings at Courtrai. His work at Ypres, and that of the Belgian artist Guffens, may be equally satisfactory; but the light is a side light, and does not, therefore, test the fitness of the material for mural work in so severe a manner.

"At Courtrai I cross-examined the man who assisted the artist in the mechanical operation of applying the silica. It would be out of place here for me to enter into professional details, particularly as my only authority in the matter was the assistant; but I may say that the artist has a method of his own, the result of which seems to be most admirable.

"I do not think there can be a doubt of the durability either of Pauwels's wax-painting or of Swertz's silica method. Some of the work has been done six years, and there is not the faintest trace of bloom or decay of any kind. Besides, the wax method has been known and practised for more than forty years in Paris, and the wasserglas for more than twenty-five in Germany. These modern Belgian works, of which I have been speaking, have not been executed with a new material, and there is nothing whatever in the improvements introduced by the artists which would affect their durability. The processes are no secret; and it appears to me that the problem of replacing fresco by some more permanent but equally suitable method has been solved.

"To recapitulate briefly what I have said, I consider that to implant and cultivate in England a taste for mural painting, it would be necessary,—

1st, for the painters to be satisfied with moderate remuneration.

2nd, for the architect and painter to consider themselves as joint artificers in the same piece of work.

3rd, for either of the new methods recently adopted in Belgium to be employed.

The subject is one in which I have always taken a great interest, and I think that the time is rapidly approaching when it will interest others besides myself. The strong Puritanical prejudice against figure-painting in churches is being greatly mollified, and there are symptoms that corporate bodies are beginning to wish for something better than bad portraits of royal dukes in their halls. On the other hand, we have, both at the Academy and South Kensington, a sounder and more thorough system of teaching than formerly; and it would not be impossible to find, amongst the more advanced students, that gratuitous, or nearly gratuitous assistance, without which mural painting on a large scale is almost impracticable. These students would be glad to serve a kind of apprenticeship, and thus to prepare themselves for undertaking similar work.

"For this happy state of things to come about, however, it is necessary that architects should take the initiative. They have for many years been successfully engaged on works of restoration. Colour has been introduced pretty freely, and no architect would now be satisfied with the whitewash of the Georgian period. Let them go a step farther, and call in the aid of the best and highest art which the country can produce. Instead of employing men whose position in relation to painting and sculpture is analogous to that of the commonest builder to architecture, let them patronize painters of original talent, but who at the same time are gifted with common sense; men who will neither degrade their art by imitating archaic deformity, nor shock the proprieties by the introduction of sham classicism into a Mediæval building. Mistakes in the choice of a painter would doubtless be made, just as mistakes are sometimes made, I am afraid, in the choice of an architect; but the general system would be sound, and would, I think, lead to noble results. The sharp, hard lines which sever the three professions would become softened; sculptors and painters would know a little more about architecture; and *architects* would learn something of the sister arts.

"I hail with satisfaction the introduction of the thin end of the wedge by the admission of Painters and Sculptors as Honorary Associates of this Institute. It rests with the members of your profession to drive the wedge home."

In the discussion which followed,—

Mr. Waterhouse said he had listened to Mr. Armitage's paper with the greatest interest. . . . When the Corporation of Manchester contemplated the provision of mural paintings to adorn their Town-hall, they asked him to go and see what he could find in the way of good and successful modern works of the kind, and he went to the Low Countries and saw some of those very excellent works to which Mr. Armitage had referred, and was particularly struck with those by the artists Guffens and Swertz. He had, however, experienced great difficulty in persuading any English artists to adopt the *wasser-glas* method. They seemed to feel that the method having been tried on so large a scale at the Houses of Parliament, and having failed completely or given unmitigated trouble, they would do best to avoid it. . . .

Mr. C. J. Phipps said that as to the question of cost, he was at liberty to state that he had paid Mr. Holiday and Mr. Marks each 200*l.* for a frieze 30 feet long by 6 feet high, which would come to about 10*l.* per square yard; to Mr. Albert Moore, for the same-sized frieze he had paid 15*l.* a square yard. In each case the figures did not exceed twelve in number.

Mr. Joseph Clarke said that in the chancel of the Church of St. Alban at Rochdale, erected by him many years ago, there was a painting in fresco by Mr. Albert Moore. It was painted twelve years ago—some years after the church was built, and the surface was vitrified. This painting was as perfect now as on the day it was completed. It was painted in tempera, on no specially-prepared ground, Parian cement being, if he remembered aright, the surface painted upon. The wall was not hollow, and was built of coarse rubble work. The cost of the painting was 700*l.*,—a very moderate sum, though somewhat in excess per square yard of the figure named by Mr. Armitage.

Mr. Street said he thought Mr. Armitage had rather indicted the architects of the present day, but there was something to be said in defence of architects as against painters. Mr. Armitage had said that the frescoes of the Houses of Parliament were unsatisfactory in treatment and unsatisfactory in their final effect. Now in that building the spaces left for the paintings were very good spaces, and it was the fault of the painters that they had not made the best use of them. The fact was that in that instance they all adopted a mode of decoration which showed that they had not studied architectural decoration at all; they simply transferred to the walls of the building just that kind of work they were in the habit of doing on canvas. The experience of any architect who had tried to employ the more distinguished amongst our painters would be, he thought the same,—at any rate, such was his own experience. In the first place, the painter generally despised the architect's knowledge of painting, and did just exactly what pleased him best, without deigning to show the architect what he was going to do, and the consequence was that mural paintings frequently did not harmonize with the architecture; nor, as a rule, did the painters, by any systematic study of the architecture of the building, or by the study of those early examples of Italian art in which wall-painting was brought to perfection, seek to make their works part of one whole. The consequence was that the architect who tried to introduce mural painting into his building began at times almost to despair. Besides the impediments and difficulties which Mr. Armitage had mentioned as standing in the way of the more general use of mural painting, there was the difficulty that while a great deal of mural painting might be done in churches in comparatively out-of-the-way places, the artists were often unwilling to execute such commissions, from a disinclination to leave the charms of studio life and London society for the purpose of spending a month or two in some comparatively dull town or village. The consequence of this was that where mural painting was a *sine quâ non*, the architect often had to go to very inferior men,—though not perhaps quite so inferior as Mr. Armitage had assumed,—to execute it. He (Mr. Street) ventured to traverse what Mr. Armitage had said or implied as to the injurious effect of the conjunction of stained glass and mural decoration. In Italy mural paintings by Orcagna, Taddeo Gaddi, and other masters, were found in juxtaposition and combination with the most brilliant stained glass; and the reason why the stained glass did not do the paintings any harm was that in the latter the artists used simple colours. One point which it might be well worth the while of Mr. Armitage and his brother-painters to consider was as to how far it might be possible to adopt such a style of art for mural decoration—and such a process of execution,—as would allow of the faithful reproduction of the artist's designs by other hands in out-of-the-way places. Drawings, for instance, chiefly depending on outline, might be repeated in a way that more elaborate works could not possibly be reproduced in. Such a mode of precedure existed in the Middle Ages. In Norwich, for instance, there was known to have been a school of painters whose designs were transmitted to and reproduced in the various village churches of the diocese by local men. It was hardly fair to attempt a comparison between the state of mural painting in the England of to-day and the art as it existed and flourished in the Italy of the Middle Ages. In Mediæval Italy paintings were placed on the walls of every public building and every church, and this was rendered easy of accomplishment, because in Italy, during the Middle Ages, every town was a centre of art; in fact, there was any number of centres of painting in Italy at that period. On the other hand, in the England of the present age, London was the only centre of painting. As to cost, he had been amazed at the exceedingly low prices quoted by Mr. Phipps; but the works referred to were, he imagined, theatre decoration. Ten pounds a square yard for mural painting was less than half the price gladly paid for good stained glass, and if painters generally could be got to work on those terms, mural decoration would be very largely employed. Before, however, architects could do much in the way of encouraging and fostering the art of mural painting, there must arise a school of painters who would devote themselves to that branch of art, and it lay with the painters to prove that they understood how walls ought to be painted, rather than to assume that it was the architect's business to make his style suit any kind of painting which the painter might choose to adopt. As to another remark made by Mr. Armitage, it was difficult to conceive how any quantity of Gothic tracery in one part of the building could be detrimental to the pictorial decoration of another part of it. Marlborough College was a case in point. There Mr. Spencer Stanhope had recently completed a whole series of subjects in wooden decorated frames. One of the ways in which he (Mr. Street) found it necessary and desirable to decorate buildings was by the introduction of paintings on panels, which could be done in the artist's studio and afterwards fixed in their appointed places. Among examples of this kind of thing were Mr. Burne Jones's painting over the altar at St. Paul's, Brighton; Mr. Leighton's work at Lyndhurst Church, in the New Forest; and Mr. Watts's at the church of St. James the Less, Westminster. He was not altogether prepossessed in favour of Mr. Armitage's suggestions as to the employment of mural decoration of the highest kind on such spaces as were afforded by spandrels and friezes. For mural art of the highest kind, suitable panels or spaces should be expressly provided on the walls. A great deal had been done of late years in the way of introducing permanent decoration in the shape of mosaics, and some of Mr. Clayton's designs for these were extremely good, and the simplicity and superiority of the earlier mosaics at Ravenna led him to make the remark that it was necessary for architects to try always to prevent the painter of mural decoration from revelling too much in the modern power of drawing. The more simple his work was, and the more simple was the process, the better it would be. Mr. Clarke had referred to what appeared to be a very successful work in distemper or *tempera*. Tempera was by no means to be despised. All the more satisfactory examples of mural painting in Italy were in tempera, as were the mural decorations of Mediæval buildings in England. That tempera was not of so evanescent a nature as was often supposed was proved by some remains of colour decoration at Rievaulx Abbey, which were even now in a good state of preservation in spite of three centuries of exposure in an unroofed church. If tempera painting were afterwards "fixed" by water-glass, the method would be much less fugitive than fresco. Fresco paintings generally, not excepting those in Italy, appeared to him to be unsatisfactory in effect. Their colour was generally gloomy to the last degree, and almost all the Italian frescoes had been touched up afterwards in tempera. Even Mr. Dyce's beautiful work in All Saints' Church, Margaret Street, he believed had been touched up in that way.

Mr. Armitage.—Yes, I touched it up myself; it was all falling to pieces, and I was called in to endeavour to preserve it.

Mr. Street, continuing, said it was hardly ever possible, owing to such "touching up," to look at a fresco without seeing that it contained at least two different kinds of work. Referring to the subject of mural painting for external purposes, Mr. Street said that the last time he was at Augsburg, three or four years ago, he had been very much struck by a painting in oil on the over-hanging cornice of one of the houses, which had a most brilliant effect, and it was worth consideration whether anything of the kind could not be attempted in this country. There was another mode of painted decoration in which the painter might, without leaving his studio, help the architect, and that was by painting figure-subjects to a large scale on tiles. The joints of the tiles were not large enough to be seen, and the decoration so obtained was absolutely permanent as to its material.

Mr. George Aitchison said he was rather inclined to differ from some of the remarks which had fallen from Mr. Street. In his (Mr. Aitchison's) opinion, the painter and his work ought to be considered paramount, the architect and his building taking subordinate positions. He said this because he considered that the painter's art dominated all the visual fine arts, and therefore the place of honour ought to be accorded it. He rather thought that this would always be so, for it had ever been true that, as Pope said,

> "The proper study of mankind is man."

Therefore, wherever human beings were represented, there the central interest would be. We might not have artists in the present day who could vie with the first men of Greece or Italy, but men only second to them were to be found, especially in France. Whenever he had been fortunate enough to secure the services of artists of eminence for his clients, he had willingly accorded to them the place of honour.

Mr. Henry Holiday said that subordination of architectural forms and details to the work of the painter was very marked in the Arena Chapel at Padua, but this seemed to him to be an exceptional case, and he could hardly think that architects would be quite willing to take so secondary a position as was assumed by Mr. Aitchison.

Mr. Armitage, in replying on the discussion, said that as to the question of cost, instances had been quoted of mural paintings being executed for £10 or £15 a square yard. Such prices were conceivable only on the hypothesis that the background was large in proportion to the space covered by the figures. As to the wasserglas pictures at Westminster, which had decayed and required patching and renewal, their failure was, he believed, entirely owing to the improper way in which they were painted. The method was new to the artists, and they were "not up to it." They committed the radical error of using the silica as a medium or vehicle for colour instead of reserving it for a preservative coating. He saw Mr. Herbert so misapplying the silica, and he believed Mr. Maclise worked in the same way. The Berlin wasserglas paintings, executed twenty-five years ago, were still in tolerably good condition. He was glad to hear such a good account of tempera: he was afraid that it would have been more liable to be affected by damp than it seemed to have been in the cases mentioned. Of course, if its endurance could be ensured, nothing could be said against it, and its brightness and facility of execution were greatly in its favour. Mr. Street had somewhat misconceived his (Mr. Armitage's) observations as to the relations of the architect and the painter, for he took care to say that mural decoration should be ancillary to the work of the architect. In his opinion, the architect's was the principal work, and the painter ought to suit his work to the building. . . .

The Chairman, in closing the discussion, said the discussion had afforded the pleasing spectacle of painters and architects mutually striving in generosity towards each other as to the relative positions they ought to occupy in respect of works of art in which they were jointly engaged. If that were to be among the first fruits of the institution of the new order of Honorary Associates, as represented in the persons of Royal Academicians and other artists, it would be only one among many proofs of the extreme value of the services which that class of members was capable of rendering to the Institute. As to the cost of mural decoration, while it was necessarily impossible to arrive at any but the vaguest idea of the price of a work of art, it was enough to know that works of art of a kind far from despicable could be executed at the prices mentioned as having been paid to Delaroche and Flandrin; and it was not to be supposed that the painters of Munich were more highly-paid. He agreed with Mr. Armitage in thinking that architect and painter should be on an equality when they were jointly engaged on one and the same building. In the initiation of the general architectural design, the painter should have a voice just as the architect should have a voice, as to the character of the decoration to be carried out. In that way an *entente cordiale* of lasting benefit to both painter and architect would be promoted and effected. He trusted that Mr. Armitage's paper would bear fruit in giving a powerful stimulus to the extended use of mural painting.—*Builder.*

Village Oratories.

[*Abstracted from the "Church Times" of March* 12, 1875.]

I HAVE lately been looking over a number of old Episcopal and Archidiaconal Visitation articles of inquiry, and have been struck with the oft-repeated query not only as to what was done in Churches and Chapels, but also *Oratories;* and this has set me again cogitating upon a matter that has long occupied my mind. I believe the time has arrived for the revival of these Oratories. . . . I have heard it stated, as a probable fact, that nearly all the large fairly-well endowed country benefices had Oratories attached to or within their Parsonages, and the same in moderate-sized manor-houses. I know of a few only that have survived. Most of these came to grief in the Great Rebellion. When the clergy were deprived of their benefices, of course their Puritan supplanters would make a clean sweep of such "Popish stuff." Many county gentlemen, too, who had before kept a tame Levite as tutor and chaplain, often made this privilege a cover to shelter a Puritan preacher of sedition. Archbishop Laud got himself into terrible hot water by reviving the Nicene Canon that no one should be ordained without a title, and he also limited the number of chaplains noblemen, bishops, and others might have; rules which, like the position of the altar, he so insisted upon, obtain to this day. Small squires were denuded of their chaplains. They had ceased to exercise sacerdotal functions and were better abolished, but Oratories disappeared with them and a non-resident clergy. I have watched with great interest the revival of a similar institution in our town churches, by fitting up the end of an aisle or side-chapel for small services. It is chilling in the extreme to address a few people scattered over the almost empty area of a large church, but it adds intensely to the warmth, social aspect, and homely feeling, if gathered as a congregation, however small, instead of a "scattering." Well, sir, what the revived side-chapel in a big town church is to its priests and their work, so would be, I opine, an Oratory to a village pastor. . . . Three vacant country benefices out of five are now probably filled by town curates, and these having been accustomed to daily or frequent services and celebrations, feel like fish out of water or shorn sheep in a keen wind, on first settling in country parishes. Many, I believe, you will find essay new lines of work, but meeting with little or no response give up, until at last many, who would gladly do more, spend and be spent, grow rusty with two public services or three at most each week, and have to say their office in their study. I know a young priest, recently appointed, who, with most praiseworthy zeal, goes every morning to a horribly (unrestored) damp, cold church where he would have to stand tiptoe to look over a pew, and says his office with his groom; but I find, after turning middle life, one cannot play such pranks with oneself as one could some years ago. I dread long doctor's bills. Light a fire, then, and dry the place, some young friend with a nice warm London church may say. Just so; but who is to pay for this? A day labourer hereabouts has 3*s.* a day, and that means £1 a week, or £52 a year, or proportionately for six or eight months, to say nothing of cost of fuel, and that out of the parson's narrow income. But he would not be wanted all day. True; but "no man can serve two masters." He must be either your servant or some one's else. Offertory? Well, it is with difficulty our three or four farmers can be got to give £1 a year towards church expenses, and the offertory yields a few shillings a month for the poor, and if pressed every Sunday would simply empty the church, as I know several well-meaning priests have found to their cost, and have been obliged to abandon it. I light my own fire and toll my own bell three times in each week in Lent.

I will take any average parish of from 300 to 500, consisting of farmers, labourers of all sorts, and a few small shopkeepers and mechanics, and unless there is a squire and family well affected to the Church, how many will be likely to attend a daily service? I believe I should hear a pretty unanimous answer of two or three after a time—five or six at most in fine weather. But there is the priest's household. Exactly; and that is what I am coming to. Let us suppose, then, one of the hundreds of small country livings. There is the house of the usual size—the minimum, as to accommodation, one is allowed to build, study, drawing-room, parlour, or whatever you like to call it, and dining or living room; and the usual two maids and a boy or young man, according to circumstances, and one's own little people besides. Now any housekeeper will tell you that servants will not go down a village to church without a considerable change of attire. There will be dressing and undressing; a walk to church and back; probably getting wet at a third of the attendances made by servants and children in winter; a miserably cold church, unless one can afford to warm it; and thus, for a twenty minutes' service, nearly an hour will be gone—ask any wife the result! Well, what about the villagers, they would have to go through the same? So they would if they attended, but *they don't*, and if you go yourself, half your staff *must* remain behind. Now, just see what one could do with an Oratory attached to the parsonage. First, morning and evening I could have *all* my household at a daily service. Notice, of course, would be posted in the church, "service daily at the Oratory," little church, or tabernacle, or prayer-room, whichever one liked to call it, together with a notice that the parish priest could be seen immediately after this service every morning or evening, on such and such days. Keep on, and soon one would, in fairly fine weather, have a few of the best of one's people; especially the aged, who would toddle to the rectory prayer-room, but old bones cannot stand an ice-well. I have found, according to circumstances, either people are too shy to come to the rectory, or else when that feeling is broken down, one is apt to have one's morning too much broken into by not very important demands on one's time, to say nothing of the study being approached *viâ* the kitchen, very undesirable. Here one could *concentrate* this, like the Dutch preacher did sneezing and coughing in his sermon. Many a man or woman would come to speak about something not very important, except *to them*, if they could catch the parson in this way, whom it would take years to get over what they would think the liberty of making a formal visit. It is like a curate or poor parson making up his mind to go and see his bishop, and run the gauntlet of chaplain, butler, and plush. Alms and doles might be given, too, at this time to regular pensioners; but before going on further to describe the use of such an Oratory, let me state what sort of place I want first. I could get exactly the sort of spiritual work-room I want for £50 or £60 to accommodate at a pinch from thirty to forty people. I have seen these iron[1] rooms advertised, and I have seen them, moreover, in actual use for domestic purposes. They are lined with stained deal. At the end I should make a small addition. The room would be plain, but at one end I would have two doors to open backwards with semicircular heads—inside would be a simple altar and adjuncts that could be quite shut out when not in use, right and left, a low *Prie Dieu*, and on one side a simple lectern, and in front, three or four desks and benches and tables (desks and tables in one), to seat say twenty, and this part would shut off with a curtain; of course, the walls would be bright with religious pictures. The other opposite end would have three or four desks, and some chairs for school work. Now, such an Oratory could be entered from outside; could be sent from London and placed at the side of my house for £50 or £60, or about one year's wages for lighting and bell-ringing, &c. I could attend to this myself. . . . . But let us see what further use a village priest could make of such a building, besides (1) making all the villagers feel they could all come to the parson any day, and (2) the blessing that always goes with a daily service. I should use it—

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[1] [We earnestly deprecate the use of an iron Oratory, it is hot in summer, cold in winter, and will last only a few years. A similar Oratory in wood or brick would answer all purposes better, look better, last five times as long, and would cost very little more. See CHURCH BUILDER for 1875, p 56 and 96.—ED. C B.]

3. For a class for elder children on Sunday morning.
4. A class of young men and farm lads before afternoon service on Sunday. You cannot get them to come among children.
5. For a quasi-evening school for farm lads on Sundays in summer, finishing with a bright short service for all who would come, with plenty of hymns, and a reading or address. Many merely go to chapel because there is nothing else to do.
6. Mothers' meetings.
7. Choir practices.
8. Night school in winter.
9. To take club money in.
10. Saints' Days in winter, with address, and, if possible by licence of Bishop, a celebration. Perhaps also in winter early Sunday Celebration, and breakfast after for the few who would come at rectory.
11. Confirmation classes.
12. Bible class and communicants' class.

13. Mission readings once a month.
14. In a cupboard at the west end those medical necessaries and other appliances for sick folk.
15. Parish library to be given out after services.
16. A small book-stall or cupboard for sale of hymn-books, prayer-books, and Bibles, tracts, and altar books.

I feel in this way in the course of the month, I should come into contact with nearly all in the parish. Something or other would be kept going. Much, no doubt, of this could be done at the school; but one cannot have the school in the day-time, and, as I cannot afford a sacristan at £1 a week, when I go to the school, I often find it very uncomfortable. Windows have probably been opened for ventilation, and the floor sprinkled and swept, but this simply means a damp, starved room for me, or, if left undone, a dirty one for school next morning Schools are not nice places for spiritual work. Maps and the multiplication table, &c., seem of the "earth earthy." They always seem so secular and grimy. . . . . .

Such is a plan I roughly sketch out for the increase of spiritual work in villages as being opportune in the present crisis.

Grants,

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At Meetings held at the Society's House, 7, Whitehall, 15th April, 20th May, and 17th June, 1878, grants of Money amounting to £6040, were made in aid of the following objects, viz.:—

Building New Churches at Beckenham, S. Barnabas, Kent; Bigrigg, Egremont, Cumberland; Camberwell, S. Mark; Great Sutton, Eastham, Birkenhead; Hanwell, S. Mark; Hull, S. Philip; Littleport, S. Matthew, Ely; London, City Road, S. Clement; Newcastle, S. Cuthbert; North Kensington, Christ Church; Purley, Surrey; Southwark, All Hallows; Tipton, S. Matthew; and Upper Holloway, S. Peter.

Rebuilding the Churches at Hutton Roof, Carnforth; Leck, Kirkby, Lonsdale; Longstock, Stockbridge; Middleton, Kirkby Lonsdale; Milland, Sussex; Sawley, Ripon; Swaffham Prior, Cambridge; Thorsway, Caistor; and West Knoyle, Bath.

Enlarging or otherwise improving the accommodation in the Churches at Alveley, Bridgnorth; Askham Richard, York; Bedhampton, Havant; Buckland Newton, Dorchester; Bucklesham, Ipswich; Charing, Ashford; Child Okeford, Blandford; Churchhill, Bristol; Clayhanger, Tiverton; Codford, S. Mary, Bath; Donington, Wolverhampton; Helland, Bodmin; Leeds, Maidstone; Lenton, Grantham; Newport, S. Mary, Pembroke; Pencarreg, Lampeter; Pilton, Salisbury; Quethiock, Liskeard; Radcliffe, Nottingham; Ringshall, Stowmarket; Shipton Bellinger, Marlborough; Shobrooke, Crediton; Spilsby, Lincoln; St. Bee's, Carnforth; Stockton, Bath; S. Dogwell's, Pembroke; Walsham-le-Willows, Bury S. Edmund's; Waterbeach, Cambridge; and Week, S. Mary, Stratton, Cornwall.

The Grants formerly made towards building the Churches at Charlton, S. Bartholomew, Dover; Llansamlet, Neath; Lambeth, All Saints; Shedfield, Fareham; Solva, Pembroke; and towards restoring the Churches at Brailes, Shipston-on-Stour, and Llanbadarn Fawr, Aberystwith were each increased.

Grants were made from the Mission Buildings' Fund towards building Mission Churches, &c., at Aston, Birmingham; Ashley, Ryde, Isle of Wight; Chilton, Ferry Hill; Finsbury Park, S. Thomas; Houghton Regis, Dunstable; Lozells, Birmingham; Marshside, Canterbury; Miskin, Glamorgan; Peterborough, S. Mark; Rotherhithe, S. Nicholas; Rhosllanerchrugog, Ruabon; Silverdale, Hastings; Shoreditch, Holy Trinity; and Tenby.

The Society also accepted Trusts of Money as Repair Funds for the New Churches at Dewsbury, S. Philip; and Wimborne, S. John.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association remittance; *M.C.F.*, for Mission-Church Fund.

Canterbury.

1878.						
April	29	Croydon, S. Saviour's Mission Chapel, (M. C. F.)	*O*	£1	0	0
May	31	Rolvenden Alms' Box	*O*	0	5	0

York.

June	12	Handsworth	*O*	2	15	10

London.

March	28	North Kensington, SS. Michael and All Angels	*O*	2	17	0
April	15	Highgate. All Saints.	*O*	4	8	0
May	14	Norlands, S. James'	*O*	11	6	9
	28	,, ,,	*O*	4	5	0

Durham.

April	10	S. Durham, S. Giles'	*O*	0	17	6
	18	Great Stainton	*O*	2	12	6
June	1	Penshaw..............	*O*	1	10	0

Winchester.

April	1	Bournemouth, S. Peter	*O*	5	5	0
	6	Christchurch	*O*	7	7	3
	8	Sopley	*O*	2	18	6
	9	Brokenhurst	*O*	6	6	0
May	20	Steep	*O*	1	17	0
Jane	8	Ryde, Parish Church	*O*	3	15	0
	12	Upton Grey............	*O*	3	11	3
	24	Hyde, Fordingbridge	*O*	0	19	5

Bangor.

(*No remittance.*)

Bath and Wells.

March	22	Bath and Wells Diocesan	*A*	110	18	0

Carlisle

(*No remittance.*)

Chester.

April	12	Hartford	*O*	5	0	0

Chichester.

1878.						
March	25	Flimwell..............	*O*	£3	7	3
	26	Ticehurst	*O*	6	7	7
April	29	Brighton, All Saints	*O*	8	10	0
May	20	Milland	*O*	4	16	6
	22	Hayward's Heath, S. Wilfred's (M.C.F.)	*O*	5	0	0
		Rogate.................	*O*	4	0	8
	29	Wadhurst	*O*	5	0	0
June	4	Hurstpierpoint	*O*	6	0	0
		Heene	*O*	2	13	6
	5	Westmeston	*O*	4	1	10
	18	Cuckfield (M.C.F.) .	*O*	12	4	10

Ely.

April	8	Sudbury Archdeaconry	*A*	10	0	0
	18	Coldham..............	*O*	1	9	7
May	23	Caddington	*O*	0	11	7
June	17	Huntingdon, S. Mary	*O*	1	15	9

Exeter.

April	6	Withecombe	*O*	4	16	0

Gloucester and Bristol.

June	13	Moreton - in - the - Marsh	*O*	3	13	3

Hereford.

May	9	Lyde	*O*	1	19	3

Lichfield.

April	2	Prees	*O*	1	2	0
May	8	Bakewell..............	*O*	6	2	0
	15	Hanford	*O*	0	9	6
June	12	Wolverhampton, Ch. Church	*O*	2	7	0
	13	Dronfield	*O*	3	17	9
	15	Wolverhampton, S. John.................	*O*	8	6	0
	18	Chesterfield	*O*	5	0	0

Lincoln.

March	25	Great Gonerby	*O*	4	9	0
April	25	Welby	*O*	2	3	5
May	8	Whaplode Drove ...	*O*	1	10	0
	13	Lincoln, St. Peter-in-Eastgate	*O*	2	10	0
	15	Gedney Hill	*O*	1	5	2
June	12	Manton	*O*	2	10	0
	13	Fotherby..............	*O*	0	10	0
	24	Coddington	*O*	2	3	0

Llandaff.

1878.					
May	22	Penrhôs ....*O*	£1	12	0
	31	Llanwenarth Citra *O*	3	0	0
June	6	Llangattoc Lingeod *O*	1	1	0
	19	Whitchurch Parish Church ....*O*	1	12	6
	19	Tonguinlais Chapel of Ease ....*O*	0	5	3

Manchester.

March	21	Elton ....*O*	5	0	0
April	2	Hulme, S. Mary ...*O*	7	15	2
May	1	Shuttleworth ......*O*	1	1	0
June	3	Kirkham ....*O*	5	0	0

Norwich.

April	5	Halvergate...........*O*	3	0	0
May	22	North Walsham ...*O*	2	17	6
June	12	Ingham ....*O*	1	5	0
	18	Rushmere ....*O*	1	16	0

Oxford.

April	17	Bracknell ....*O*	4	1	8
May	10	Little Milton (moiety) ....*O*	0	13	6
	22	Oxford, S. Aldate *O*	11	0	0
		Reading, S. Mary...*O*	16	10	4
		,, All Saints*O*	15	1	7
	24	Summertown.........*O*	4	8	9
	27	Amersham (M.C.F.) *O*	12	2	0
		Chalfont, S. Giles...*O*	3	9	6
June	12	Reading, All Saints. *O*	0	10	0

Peterborough.

April	2	Syston (M.C.F.) ...*O*	4	1	1
	30	North Kilworth ...*O*	3	7	10
May	2	Gilmorton ....*O*	4	7	6
	7	Boughton (M C.F.)*O*	3	4	0
	8	Pitsford (M.C.F.)...*O*	4	10	0
		Moulton ....*O*	8	0	0
		Swinford ....*O*	2	11	5

Ripon.

1878.					
March	30	Cononley ....*O*	£1	1	

Rochester.

March	26	Walworth, All Souls *O*	5	2	6
April	1	Peckham, S. Jude *O*		10	0
	29	Wimbledon (M.C.F.). *O*	41	17	10
	28	Reigate, S. Mark (M.C.F.) ....*O*	18	8	0

S. Alban's.

June	19	Wickford..............*O*	3	10	0

S. Asaph.

April	9	Llandysill ....*O*	3	0	0

S. David's.

June	17	Llanelly, All Saints.*O*	6	7	1

Salisbury.

April	6	Blackdown............*O*	0	18	8
	13	Shaftesbury ....*O*	5	11	1

Truro.

June	24	Fowey..................*O*	2	11	10

Worcester.

May	14	Malvern Priory Church (1877) ...*O*	9	19	0
	22	Birmingham, S. Lawrence	2	0	0
June	4	North Walsham ...*O*	3	0	0
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	18	Kineton (M.C.F.)...*O*	8	19	4

THE
CHURCH BUILDER.

AN
Illustrated Quarterly Journal
OF
CHURCH EXTENSION IN ENGLAND
AND WALES.

OCTOBER, 1878.

PUBLISHED IN CONNEXION WITH
The Incorporated Church Building Society.

RIVINGTONS,
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R. J. WITHERS DEL. O. JEWITT. SC.

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The Church-Builder.

No. LXVIII.

Mission Buildings Fund; in Connexion with the Church Building Society.

A SURVEY of the religious condition and needs of the people of England and Wales shows that:—

(1.) In our large towns nearly half the population habitually attend no place of worship, and are not effectually reached by our present Church machinery.

(2.) In our rural districts a very large proportion of the people live in hamlets and scattered houses at such a distance from their parish church that the young, the old, and the feeble cannot habitually resort thither for the ministration of the Word and Sacraments, and others find in the distance an excuse for neglect of Divine worship.

It is very generally agreed, among those who have studied the problem, that (speaking generally) a further subdivision of our parishes is not desirable; but that what seems to offer, with God's blessing, a prospect of success is—

(1.) In our large towns, a system of Parochial Missions, each with its Mission-House, consisting of rooms for simple services, Bible-classes, clubs, soup-kitchen, &c., worked by a staff consisting largely of earnest lay men and women, under the general superintendence of a Mission Curate, the whole Mission work being sustained by all the resources of the Mother Church.

(2.) In our rural districts, what seems to be needed is a system of Hamlet Chapels, which may be used for Sunday-school and Divine Service, where a service may be taken every Sunday—if the services of a clergyman are not available—by some qualified layman acting under the Bishop's licence, and where Holy Communion may be celebrated periodically by the clergyman of the parish.

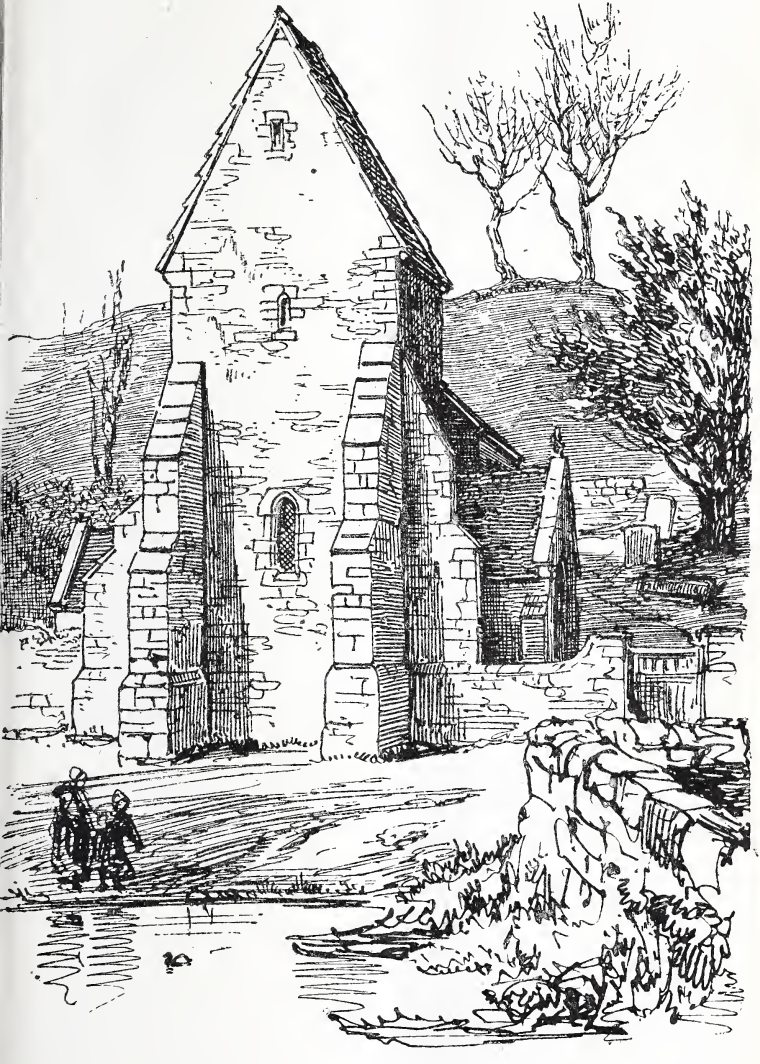
The Church Building Society twenty years ago opened a Special Fund for Mission Chapels, and has during that time made 284 grants to the total amount of £7978. The spiritual results accomplished by help of these Mission Chapels, have entirely confirmed the Committee of the Society in its view of the usefulness of this kind of agency. It has therefore resolved to make new efforts to promote the erection of Hamlet Chapels and Mission Buildings, and has appointed a Special Committee to devote itself to the work of raising and administering the Special Fund for this purpose.

This Special Committee for promoting the erection of Mission Buildings, now earnestly appeals for Funds to enable it to hold out due encouragement and assistance to the Clergy who are willing to undertake these active Missionary labours among the non-religious masses of our great towns, and to bring the Word and Sacraments within the reach of our widely-scattered populations.

Donations and Subscriptions to be sent to the Rev. R. Milburn Blakiston, Secretary of the Church Building Society, 7, Whitehall, London, S.W.

Combpyne, Devon.

THERE are few places that are situated in a more remote district than is Combpyne. Nestled down among the combes in that beautiful tract of country, lying between Axminster, Seaton, and Lyme Regis, the parish thrives quietly secure from cold winds, and lovely in its isolation. The restoration of the quaint little Parish Church of St. Mary is worth a passing notice. Most of the religious edifices scattered through-



Church of St. Mary, Combpyne, Devon. S.W. View.

K 3

out the length and breadth of sunny Devon were built in the Perpendicular period of Gothic Architecture, i. e. between the years A.D. 1377 and 1546, but long before that time, in the Early English (A.D. 1189) and the Decorated (A.D. 1307) periods, the little church of Compbyne was, probably, precisely the same as it is now. Thanks to the present Rector, the Rev. William Poulton, the restoration of this ancient pile was taken in hand, and although the amount of money spent upon the preservation of the building has not been very great, yet it has been so judiciously applied that the church now looks exceedingly well.

Built, principally, in the Early English and Decorated styles, the church consists merely of nave, chancel, western gallery, tower, vestry, and porch. The tower abuts on the way-side road, indeed its buttresses project right thereinto. Its roof is what is known as "saddle-backed." There are three bells, one bearing the inscription, in Lombardic characters, "Salvet nunc Adam qui cuncta creavit et Adam." The exterior walls and windows have been repaired, where needful, and the whole of the stone-work re-pointed after the ancient fashion, known as "snail-creep." The stone used throughout the dressings is Beer; so, too, is much of the walling, though flints are also plentifully introduced. The roofs have been re-covered with green slates, capped by a red ridge. The drop in the height of the chancel from that of the nave is considerable, and the buttresses generally, for so small a church, are prominently large. The roofs in the interior are quite new. They take the local waggon-shape, are ribbed and moulded, springing from wall-plates, upon which are carved, at intervals, pateræ. The roofs are of deal, stained a dead brown, but not varnished. The benches in the nave are of deal as well, but the pulpit and prayer-desk are of carved oak. The chancel rises three steps towards the altar, and its floors are laid with tiles of a warm tone. The handsome reredos is the gift of the Rev. E. Peek. The altar-table is an old Jacobean one, and the sanctuary chair dates from about the same period. Both are of oak. Above the altar is a triple light. The Early English Lancet window, with its ancient stone-work, is fairly perfect. It has been filled in with stained glass, the centre one containing a beautiful representation of the "Good Shepherd," the gift of the Rector, in memory of his two sons, from the studio of Messrs. Jones and Willis, of London. There is an exceptionally good old "piscina" on the south side, of pleasing form and in excellent preservation. Just over the altar, on the north side, is a quaint inscription to a former Rector, date 1692, inscribed in prominent letters upon a rude stone. There is a charming little Lancet window (a "Leper's window") on the south side of the chancel. Deeply splayed into the wall, its existence was quite unknown, until it was discovered during the present restoration. Now it has been opened out, and an exquisitely drawn representation of the Holy Virgin and Child, the work of Messrs. Lavers and Barraud, of London, has been inserted at the cost of the Rev. E. Peek, Rector of Rousdon. Two other windows, in the nave, have been filled in by Mr. Thomas Woolmington, Churchwarden. The altar-rails are of oak, upon wrought-iron standards. The old font is octagonal, and of Beer stone, a cover to it has been given by the poor of the parish. The tower-arch is carried by double corbels of very peculiar and interesting form, their design being unique. That part of the church, under the tower, has to rely for light wholly upon one small Lancet window, with deep splays. This is filled in by the figure of St. John the Baptist, the gift, also, of the Rev. E. Peek. On the nave walls being scraped, there were discovered some curious traces of coloured decorations, belonging, probably, to the time of Charles I. The Lord's Prayer, the Creed, and some texts of Scripture are painted thereon, with much quaint and uncommon mantling around. The whole of the sittings are free.

The works have been satisfactorily carried out from the designs of Messrs. George Ernest and Peto, Architects, 11, Argyle Street, London, W., and have been brought to a successful termination by Messrs. Hutchings and Berry, Builders, of Honiton.

There is a chalice and paten of great antiquity (about 600 years old) at Combpyne. The former is hexagonal at the base, with a curious bowl, standing upon a pedestal. It is almost the only sample of the kind existing. It has belonged to the church ever since the middle ages.

On the 24th of April, the church was reopened, after its restoration, by the Bishop of Exeter, who preached an eloquent, plain, and practical sermon. The day was. unfortunately, unusually wet, but there was, nevertheless, a very good attendance, and the offertory produced 9*l.* 11*s.* 6*d.*, which nearly extinguished the debt remaining. The regular services were resumed on Sunday, the 28th, after being suspended for nearly two years. Thus, with very great difficulty, owing to the poverty of the parish, this almost unique little church has been put into substantial repair, and will, in all probability, last for centuries longer. The Incorporated Church Building Society gave a grant of £25 out of its General Fund, in addition to one of £75 out of a fund left by Mr. Hine, who was an inhabitant of the parish, and who left a sum of money to the Incorporated Society to be invested for the repairs of churches in Devonshire. The whole expense of the restoration was over £600.

It may be mentioned, with great praise, that the whole expense was paid for before the reopening of the church, a circumstance, perhaps, almost unprecedented in the annals of Church Restoration.

The Site of the Holy Sepulchre.

IT is some thirty years ago since Mr. Fergusson put before the world the very interesting and important suggestion that the fine building at Jerusalem, which occupies part of what was always considered the area of the Temple, which is known to Mohammedans as the Dome of the Rock, and which was commonly known among us as the Mosque of Omar, is in reality the building which the Emperor Constantine erected over the Sepulchre of our Lord; and that the gate in the eastern wall of the Temple enclosure, known as the Golden Gate, is, in truth, the great gate which gave access to the atrium of Constantine's Basilica of the Resurrection. The suggestion was warmly combated at the time by the late Rev. G. Williams, and the late Professor Willis; but the controversy died away, and gradually fell into the background. The excavations and surveys of the Palestine

Exploration Committee have, however, been carefully watched for anything which might seem to throw light on the subject; and at length the whole controversy has been reopened by a new book [1] from Mr. Fergusson, in which he combats all the objections which have been raised to his theories; adduces new arguments in their favour; and examines the discoveries of the Palestine Exploration, and their bearing upon the subject.

Since Mr. Fergusson and his friends are given to complaining that those who fail to be convinced by his arguments are prejudiced in favour of the mediæval traditions, and incapable of appreciating the force of "the architectural argument," we beg to state that we approached the consideration of this subject with a strong bias in Mr. Fergusson's favour. On one hand the manifest untruth of a vast number of the mediæval fables about the Holy Places have predisposed us to disbelieve in the authenticity of any of them; and therefore, *à priori*, we are quite prepared to find that the mediæval tradition about the Sepulchre is as baseless as a thousand others. On the other hand we are fully persuaded of the truth of Mr. Fergusson's assumption that "the architectural argument," based on the style of a building, is to be absolutely relied upon as to the date of any building in any of the ancient styles of architecture known to us.

With these predispositions we took up Mr. Fergusson's new book, and set ourselves to examine what has been said on both sides of the argument, and to look into some of the authorities for ourselves. The conclusion we have arrived at is not that which might have been expected. A consideration of the whole argument has led us to the conviction that the Dome of the Rock, whatever else it may be, is not the Church of the Holy Sepulchre; while we are convinced, on the other hand, that the present Holy Sepulchre, in the Church of the Holy Sepulchre, whether it is really the place of the Saviour's interment or not, is the monument which has been considered to be the Sepulchre of Christ from the time of Constantine to the present hour.

Our space does not allow of a full description of the controversy, but we will indicate two or three arguments which

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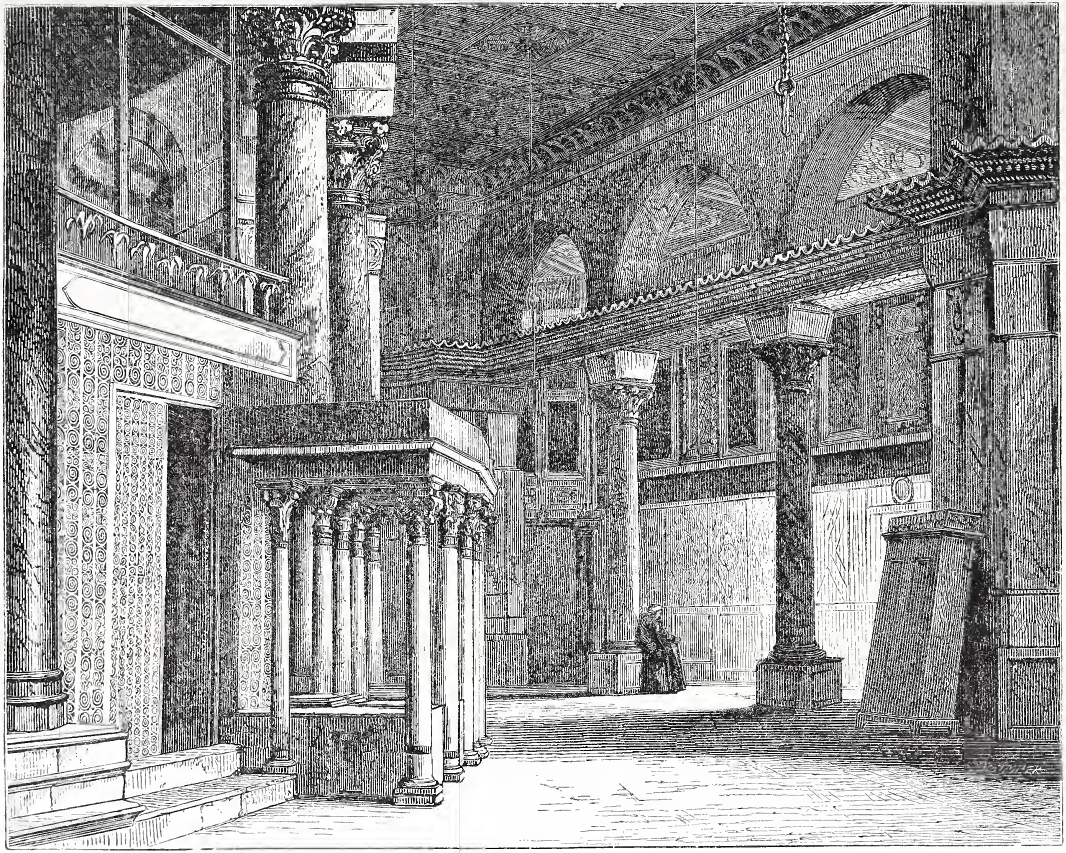
[1] "The Temples of the Jews." By James Fergusson. London: J. Murray.



The Dome of the Rock, Jerusalem.

seem to us to be tolerably conclusive. But let us point out clearly, in the first place, what the present controversy is about. It is not whether the place known in mediæval and modern times as the Holy Sepulchre is really the tomb of Joseph of Arimathea in which the Lord lay. That is a matter of intensest interest; but for the present we have nothing to do with it. The present question is as to the place which was shown to Constantine as the Sepulchre of the Lord, and which he adorned with costly marbles and surrounded with porticoes—was it the monument known as the Holy Sepulchre or that known as the Dome of the Rock?

Let us first take contemporary descriptions of what Constantine believed to be the Sepulchre, and of the buildings which he erected about it, and compare them with the existing remains.

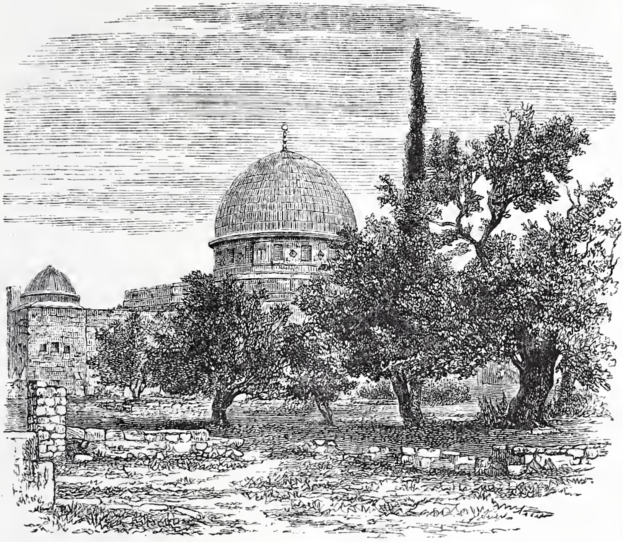
Eusebius says of the Sepulchre, "It is astonishing to see the rock standing out erect and alone in a level land, and having only a cavern within it." Constantine's constructions, Eusebius tells us, were these:—"First of all, he adorned the sacred cave itself, as the chief part of the work . . . . This monument, as the chief part of the whole, the Emperor's zealous magnificence beautified with rare columns, and profusely enriched with the most splendid decorations of every kind. The next object of his attention was a space of ground of great extent, and open to the pure air of heaven: this he adorned with a pavement of finely polished stone, and enclosed it on three sides with porticoes of great length. At the side opposite to the Sepulchre, which was the eastern side, the Church itself was erected; a noble work, rising to a vast height, and of great extent both in length and breadth." The description of the Church is that of an ordinary basilica, with external porticoes on each side, and three gates placed exactly east. "Opposite the gates, the crowning part of the whole, was the hemisphere [the semi-dome of the apse?], which ran to the very summit of the Church, enriched with twelve columns, having their capitals embellished with silver bowls of great size," &c. "In the next place, he enclosed the atrium, which occupied the space leading to the entrance in front of the Church. This comprehended first the court, then the porticoes on each side, and lastly the gates of the court. After these, in the midst of the open market-place, the entrance gates of the whole work, which were of exquisite workmanship, afforded to passers-by on the outside a view of the interior, which could not fail to excite astonishment."

As we read it, Constantine adorned the rock, which stood up above the level floor; made an open paved space, lined with colonnades, all round it; built a Church at the east end of this paved space; and an atrium further eastward still, with handsome external gates.

S. Cyril, who was a native of Jerusalem, and a deacon of its Church at the time of Constantine's building, says, "The outer cave had been cut away for the sake of the present adornment; for, before the Sepulchre was decorated by royal zeal, there was a cave in the face of the rock." A western pilgrim, two centuries after, tells us "the monument is cut out of the native rock;" the rock is described as "like a mill-stone [i. e. in its quality], and infinitely ornamented, so that the monument itself is in fashion as a Church, covered with silver, and an altar is placed before the monument."

Arculf, who saw it after Chosroes' destruction of the Church, describes the monument as a round hut (*tegurium*) cut out in one and the same rock, cased externally with choice marble, having a gilded roof, on which stood a large cross of gold: the chamber was a foot and a half higher than the ordinary stature of a man, in which nine men could stand and pray. The entrance of the grotto is on the east side; on the north side, within, is the tomb of our Lord, hewn out of the rock, seven feet in length, and raised three feet above the floor. The interior was not then cased with marble, but the native rock was visible.

We now briefly describe the two buildings in question, and then consider which answers to the above contemporary accounts of the Holy Sepulchre and Constantine's ornamentations and erections. The Dome of the Rock is a fine octagonal building, about 150 feet across, with an internal colonnade, which carries a noble dome. It is built over a mass of rough rock, which rises through the pavement to a height of five feet, and occupies great part of the area. It is clear, as the name of the building implies—the Dome of the Rock—that this Rock for some reason was a sacred place, and



The Dome of the Rock, looking North.

that the fine building was erected to enclose it, and the noble Dome to canopy it, *causâ honoris.* Beneath the rock is a cave, which contains an area of 500 square feet, and is about seven feet high; and is one of many excavations in the rock beneath the Temple area.

The Holy Sepulchre is a rock, now standing above ground, containing two chambers, cased within and without with marble. Externally the marble casing makes the erection look like a shrine, or miniature church, ornamented with pillars and surmounted by a small dome. In the second chamber, on the right side, is a low shelf, large enough to contain a single body. This shrine is now contained in a circular building, which forms the western portion of a great church, whose architecture is not of earlier style than the Gothic of the 12th century.

It appears to us that the existing Holy Sepulchre agrees closely with the contemporary descriptions of that of Constantine. It is, as Eusebius says, "a rock standing out erect, and having only a cavern within." "The monument is in fashion as a church," as Cyril describes it. The description of Arculf applies exactly to its details. Recent discoveries show that it is like Jewish tombs of the date of Herod, and that other Jewish tombs of an earlier style of construction immediately adjoin it.

On the other hand it does not appear from Eusebius's account that Constantine enclosed the ornamented tomb in any building like the Dome of the Rock, but, on the contrary, left a large open space about it enclosed with porticoes. The cave under the Rock is not like an ordinary Jewish tomb, but it is one out of many excavations in the rock under the Haram area, which seem to have been connected with the water supply and sewerage of the Temple; instead of holding nine men, as Arculf states, it would hold 100.

Another line of argument is this. The documentary history of the Church of the Holy Sepulchre is tolerably complete. From A.D. 326 to A.D. 614 we have the erections of Constantine. In A.D. 614, Chosroes II., King of Persia, destroyed the Churches of Jerusalem; but within a very short time Modestus rebuilt them, and in A.D. 629 Heraclius II., the conqueror of Chosroes, carried the true cross, on his shoulder, into the new Church. Eight years afterwards, i. e. in A.D. 637, the Mohammedans besieged Jerusalem: the place capitulated on condition that the Christians should retain all their Churches; but the Caliph Omar stipulated for a place on the site of the Temple for the erection of a mosque. On the death of Haroun-al-Raschid the Churches of Jerusalem were despoiled and ruined; but the ruin seems to have been only partial, and a few years afterwards the Church of the Sepulchre was repaired with little cost. But in A.D. 1010, the Caliph El Hakim ordered the destruction of the Churches, and the order was severely executed, and the Holy Tomb alone escaped the action of iron and fire.[2] The very next year, however, the Christians were allowed to commence their restoration, which was accomplished in A.D. 1048. From that time to the Crusades, the Churches seem to have undergone no changes. In A.D. 1130 begin the buildings of the Crusaders. Examine the two rival claimants in the light of these uncontested historical facts. If the Dome of the Rock were the Church of the Sepulchre, which was ruined by Chosroes, and totally destroyed—as all the historians of the period testify—by El Hakim, how are we to explain the fact that the building is still perfect and uninjured? But the Church of the Sepulchre, as known to us, is a Church of the eleventh or twelfth century.

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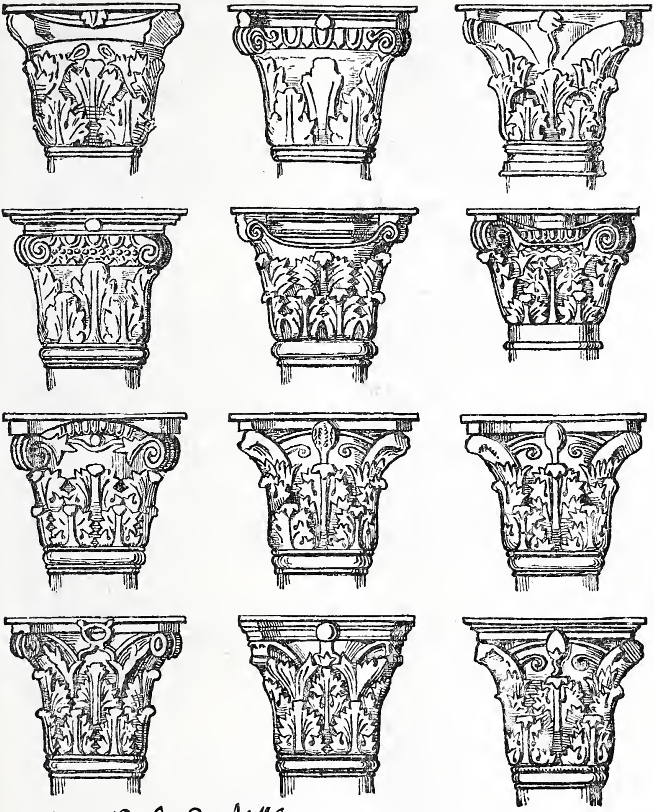
[2] The Tomb similarly escaped from the fire which ruined the Church in 1808.

Again, if the Dome of the Rock were the original Church of the Sepulchre, we ask at what period and under what circumstances did the transfer of the site take place from the eastern to the western hill? It could not have been done in ignorance, while the Rock with the Dome over it still stood as monuments of the sacred site. What motive could have induced people, who had an intense reverence for the Sepulchre, knowingly to abandon the true site on the eastern hill, and adopt a fictitious site on the western hill instead?

Mr. Fergusson has no fragment of history or tradition to bring forward in answer to this question; but he gives us a conjecture that "after the burning of the Basilica of Constantine in A.D. 969, the Christians were forced to abandon the Church of the Holy Sepulchre, and between the years A.D. 1031 and A.D. 1048 did rebuild a Church, to represent that one from which they had been ejected, where it now stands." Well, but fifty years afterwards, the first Crusade put the Christians in full possession of the City, why did not they restore its honour to the Dome of the Rock, if it were the true Sepulchre? Mr. Fergusson supposes that "they must have been in the puzzlingly ludicrous position of finding themselves in possession of two Holy Sepulchres;" and he supposes, that having been guilty of an imposture in transferring the site, "they found themselves under the necessity of adhering to the worst, and what they must have known to be the false one." The truth is, there is no historical evidence whatever to make us suppose for a moment that any transfer of the site ever took place, from the time of Constantine to the present day. And it is really morally impossible that a fraudulent transfer of a site so well known, not only to Christians and Mohammedans in Jerusalem, but to pilgrims in all parts of the world, could successfully have taken place, as Mr. Fergusson suggests; and incredible that if the Christians had been forcibly ejected from the sacred site and the sacred building, the Crusaders, who had left Europe in order to recover the Holy Sepulchre, should not have returned to it when they had the power. Mr. Fergusson's theory compels him to account for the supposed transfer of the site somehow, but his suggestion has not a shadow of evidence to support it, and is intrinsically incredible.

What then is the Dome of the Rock? If it were a building, whose plan, construction, and ornament, were all of one period, we should agree with Mr. Fergusson that the capitals of the great colonnade (represented in the opposite plate) clearly prove the building to be of a date far earlier than that of the Caliph Omar (viz. the latter part of the seventh century), and possibly of as early a date as the time of Constantine. But if the capitals are, as other observers say, clearly taken from a more ancient building, and the arches of construction of the building are, as is asserted, Pointed, then we should say that the building may be of later date, and possibly of the time of Omar.

The question what the Dome of the Rock is, is mixed up with the question of the site of the Temple of Herod. Mr. Fergusson assumes that the south-western angle of the Haram area is clearly the south-western angle of Herod's Temple. Josephus says the area of the Temple was 600 cubits square. Mr. Fergusson assumes that the cubit was 18 inches long, and that the area given by Josephus includes the Court of the Gentiles and its porticoes; and so places the Temple in the south-western portion of the Haram area, leaving the Dome of the Rock to the north of the Temple area. But it is disputed that the cubit used by Josephus was 18 inches, and it is asserted that his temple of 600 cubits was exclusive of the Court of the Gentiles and the porticoes. The mediæval theory was that the Holy of holies occupied the summit of the hill, and that its site was always retained unaltered in all future reconstructions. That the rock enclosed under the Dome of the Rock, which is the highest portion of the hill, was the threshing-floor of



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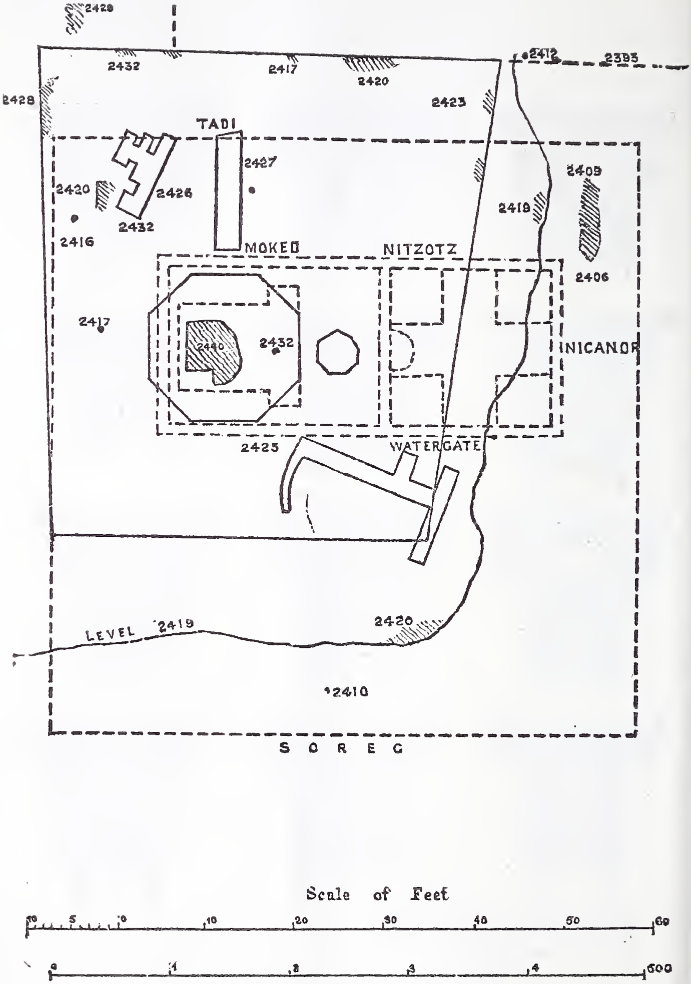
The Dome of the Rock.

Capitals supporting the Drum.



Site of Herod's Temple.

Showing the actual levels.

Araunah, and the site of the Holy and most Holy places. Lieutenant Condor takes the Temple cubit as stated by Maimonides at 48 barley corns, or 16 inches; then, assuming the Rock to be the site of the Holy Place, he takes the levels of the surrounding hill, as they have been ascertained by the Palestine Survey. We know that there was an ascent of so many feet from the Court of the Gentiles to that of the Israelites, and a further ascent of so many more feet to the floor of the Holy place. Lieutenant Condor says that the natural levels of the hill top exactly correspond with, and therefore account for, these different levels of the Temple courts and buildings. The accompanying plan is prepared on this hypothesis.

We may say, in conclusion, that the date and intention of the Dome of the Rock are not yet satisfactorily determined. If Mr. Fergusson is correct in his statements about the architecture, it may be a building of the fourth or fifth centuries, unmentioned by any historian, and of unknown intention. But the literary evidence is strongly in favour of the received opinion that it is the Mosque of Omar; and if Mr. Fergusson has been misled, and the classical features are the relics of an earlier building, then the architecture is not inconsistent with this appropriation.

We are indebted to the courtesy of the Committee of the Palestine Exploration Fund, for the use of the wood-cuts which illustrate this article.

Mediæval Provision for the Religious Wants of our Rural Populations.

PAPERS have appeared in our pages from time to time calling attention to the religious condition and needs of the people who live in the scattered hamlets of our country parishes at an inconvenient distance from their Parish Church. We have repeatedly urged the need for Hamlet Chapels in these scattered groups of population; and we are glad to observe that the conviction of the value of this addition to our existing Church machinery is gradually spreading, and that such Chapels are springing up here and there.

It has occurred to us that it might interest some of our readers to know that the whole country was once thickly dotted over with such Oratories, and that the word of God and the means of grace were thus brought within easy reach of the whole population of the country.

These buildings which we have called Oratories were of different kinds. Some of them were Chapels of Ease, erected and endowed for the use of a population which had grown up at a distance from the Parish Church. For instance, the chapel of Brentwood, to supply the inhabitants of a little town which had sprung up on the great line of road from London into Essex, in the parish of South Weald, but at a distance from the parish church; the chapel of Billericay, to supply the inhabitants of the town which had sprung up on the great road from Tilbury Ferry into Essex, in the parish of Great Burghstead, but at a distance from the parish church. In most places where a monastery had an outlying estate, there they had a chapel for the use of their bailiff and labourers. Every considerable manor-house had its chapel for the use of the household, and perhaps of the dependents. In all these buildings Divine Service was performed morning and evening, and attendance at the services was the rule of well-regulated households and the habit of the people.

We have asked the Hon. Secretary of the Essex Archæological Society,[1] who is more learned than most men in county history and ecclesiastical antiquities, to take a district of the county he knows so well, and to note down for us the number of Chapels, and consequently of Chaplains, which formerly existed in it, compared with the churches and clergy in the same district in the present day. We think his notes are interesting as a page of English Church history, and are of some practical value as showing how our forefathers provided for those religious wants of our rural populations which are now pressing upon our attention.

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[1] W. H King, Esq.

The notes cover four Hundreds of the county of Essex, viz. Chafford, Barstable, Dengie, and Rochford, a pretty well defined locality, bounded by the Thames and the Blackwater, and the list is as complete as a considerable knowledge of county history, and a careful examination of all the localities, and a great deal of original research into the chantry rolls and original wills, can make it.

LIST OF CHANTRY CHAPELS IN THE HUNDREDS OF CHAFFORD, BARSTABLE, DENGIE, AND ROCHFORD.

Aveley.—Near the Manor House formerly stood a Chapel called Chapel de la Lee. Whether at a distance, or adjoining the church is not certain, but from some passages in a record in Lord Dacre's possession, seems to have been at some distance. Probably founded *temp.* Edward III.

Rainham.—Chantry here founded *temp.* King Edward III. Further endowed 1391, but insufficient for maintenance of a Priest, by reason of depreciation in value. The Bishop of London in 1521 converted it into a *free chapel*, to be held by an unmarried layman, he to say certain offices, and to find a priest once a quarter to celebrate exequies and mass for the dead. It stood in the churchyard.

Upminster.—There was a Chapel attached to this church, built by the Engaine family. *Presumably* it had a Priest.

South Weald.—Brentwood Chapel was specially founded at the request of David, Abbot of S. Osyth, for the conveniency of their tenants at Cost Hall (A.D. 1221), with consent of the Bishop, the Rector of South Weald, and the Abbot and convent of Waltham, inasmuch as "*The offerings that are made by strangers and passengers at other times of the year* shall be entirely for the maintenance of the Chaplain." But in recognition of this concession the Chaplain had to give the Rector of South Weald two pounds of white wax [because at Fair time, and at the Feast of S. Thomas, the Parson of Weald had the right of officiating *per se aut per alium*, and taking the offerings then made]. What you want to show, in part I take it, is the service these chapels were to strangers and wayfarers among others. As you know, all rights of the mother church of Weald were saved. There was also a Free Chapel in Brookstreet, a hamlet of South Weald, at the bottom of Brentwood Hill. It was originally a Leper Hospital, founded by the Bruyn family, of South Okendon. It had a master or warden admitted by the Bishops of London on the presentation of the Bruyn family. Sir Anthony Brown had the grant of this, "but the name of Hospital," says Morant, "for better sound was turned into Free Chapel." It was well endowed, and some of the remains were visible in Morant's time.

West Thurrock.—I find no mention of a chantry here; but there is a most distinct chapel,—a manifest addition, which I have no doubt was a chantry.

Burghstead (Billericay Chapel).—For an account of the very ample endowment of this Chapel, with the particulars set out, see Transactions of the Essex Archæological Society, Vol. i. p. 179 (New Series), "Records relating to the Free Chapel or Chantry of Billericay," by Mr. Sparvel-Bayly, F.S.A. Though this was the chapel of a considerable town, numbering 600 communicants, and remote from the parish church, the structure, with all that it contained, and its whole endowment, passed in 1551 by grant from Edward VI. The grantees sold it almost immediately. The inhabitants, thus deprived of their Chapel, which had existed two centuries, bought it back—minus the endowment, which the first purchaser retained.

Little Burstead.—It is a quite recent discovery of mine (not yet published) that there was a Chapel of S. Margaret here, and I have no doubt that it was on the Manor, which from thence took the name of S. Margaret's. Not a word of this in Essex history. The first mention of the Manor is Inq. 33 Henry VIII., when Sir Thos. Tyrell held it of the King as of the Duchy of Lancaster. The Ordnance Map shows the situation of the Manor House.

Ramsden Belhouse.—There was a *Free Chapel* here, half a mile or more from the parish church, near the mansion of the Marquess of Northampton, *with Priest* attached, chapel house, and sundry tithes.

East Horndon.—It seems absolutely certain that there were *two* Chantry Priests here. There is the *Marney Chantry*

(Tyrell, *née* Marney), and a Chapel forming the aisle on the south side of the chancel. Then the Abbot of Waltham had leave to build a chapel within the bound of their own Court, conditionally, that the mother Church was in no way damnified. I conclude here were three Priests, if not *four*, besides the Rector.

ORSETT.—There was one well endowed Chantry here, and at the suppression 400 *houseling people* (communicants) *temp.* Edward VI.

WEST TILBURY.—West Leigh Chapel, in this parish, stood where the Fort now is. It was a free chapel, under the invocation of S. Mary Magdalen; founded *temp.* S. Thomas the Martyr. Situate a mile and more from the Parish Church; valued at the Dissolution at 53*s.* 4*d.*, not half of its original value. An important example, considering its river-side situation. The Ferry was not, I think, in the same line as now, because the road to Tilbury Fort from Chadwell was made by Charles II. It seems to have been in East Tilbury, opposite Higham Causeway, and perhaps was not diverted till the Fort at all events was built by Henry VIII.

EAST TILBURY.—One well endowed Chantry-Priest *to perform Divine Service daily* at the altar of S. Catherine in this Church; and another Chantry of less value, £3 6*s.* 8*d.* per annum. I need not tell *you*, that Divine Service always meant the Holy Eucharist.

STANFORD-LE-HOPE.—Here was a Free Chapel which belonged to Waltham Abbey, and was in their Manor of Abbot's Hall. Morant thinks that once here stood the Church of Stanford, distinct from that of Hassingbroke, which the monastery of Waltham, in whose patronage the chapel was, for their own convenience named a Free Chapel, though we find it endowed with glebe and tithe like a parish church. Be this as it may, we have here a Free Chapel besides Stanford-le-Hope church. Precise site unknown, but see Ordnance Map for Abbot's Hall. Of course the tithes went to the *grantee* at the Dissolution, not to the Rector of Stanford.

Here was also a Chapel (besides the Free Chapel before noted) called St. Mary's Chapel; but whether adjoining the Church or not does not appear.

[It is quite certain that there is a chapel at the east end of the south aisle, which now belongs to the manor of Hasingbroke. There is also a tomb under a niche in the church, which bears evidence of being a tomb and altar. Also there was a chapel *on the basement of the tower, at the east end of* north aisle, where I found every indication of an altar and chapel.] These need not have been chantries; at all events that under the tower need not have been. I found the brackets for supporting the altar in the tower chapel, and other indications.

CORRINGHAM.—The Baud Chantry Chapel on the north side of the chancel,—a regular addition,—not a mere continuation of the aisle. It was endowed with 1 *messuage and* 100 *acres of land and* 30*s. rent.* Founded 1328.

LANGDON CLAY.—The chapel of Basildon, a hamlet to this parish, was united with the Rectory at a remote date. It escaped confiscation *temp.* Edward VI., and continues in use. It was undoubtedly of rather early date.

Besides Basildon Chapel here was a *well endowed* Chantry, founded 1329. I say with certainty that this was held by a Priest, *for I have his will* early in the 16th century.

LANGDON HILLS.—West Lee in this parish must not be confounded with the chapelry of that name in West Tilbury. West Lee, in Langdon, was originally a separate Rectory. All the previous examples are of additional provision for the spiritual wants of parishes, as the necessity arose. This is an example of the union of benefices when altered circumstances rendered the maintenance of two churches no longer needful. Newcourt has preserved the Bishop's decree, made upon the representation of the Dean and Chapter of St. Paul's and the Abbot and Convent of Bileigh, the Patrons of the respective churches, setting forth the grounds and reasons for the desired union. On the one hand, it was alleged that the revenues of West Lee were not then (1432), nor were likely for the future to be sufficient to maintain an incumbent, and that by reason thereof no clergyman would take upon him the cure of souls there, so that it remained wholly neglected; and that the parish of Langdon was near enough for the parishioners of West Leigh to come thereto for the performance of their religious duties and devotions; as also that the said Church of

Langdon, as well through the malice of men, as by the mortality of cattle and the neglect of tilling the ground, was so depauperated that it was not sufficient to sustain the Rector, and enable him to maintain such convenient hospitality as was required, to keep the chancel and mansion-house, and other buildings in repair, and to support the other burthens of the Church. Whereupon, with the express assent of the parties aforesaid, and of the Rector of Langdon and parishioners of West Leigh, the said Church was annexed, with all its rights, &c., to Langdon Hills, whose Rector was required only on the Feast of the Dedication of the said Church to say mass and celebrate Divine offices there, as were usual before the said union. It seems probable that the church existed till the Reformation, but its site is now unknown.

MALDON.—This place offers notable examples *ad rem.* Three churches. All Saints and St. Peter's were united before the Reformation. Each church had a Guild Priest, with expressly prescribed duties, *to say mass, help serve the cure, and keep school.*

There were besides *three Chantries*, founded in All Saints by Robert Darcy, of Danbury, and Morant speaks of his large chapel at the east end of the south aisle, as by him built undoubtedly for the use of his Chantry *Priests* (in the plural). I judge Maldon to have had two Vicars, three Guild Priests, three Chantry Priests (Darcy's), i. e. *eight parochial Clergy*, independently of the Religious Houses there, namely, the Carmelites and the Hospital of S. Giles, and Bilegh Abbey. The Reformation left two clergy with two impoverished Vicarages. One church was allowed to fall down, which Dr. Plume converted at length, by leave, into a school. For many years the Vicar of Heybridge held the Curacy of S. Mary's, and of Mundon, and the *single* service in each church was performed, as may be supposed, in the most rapid, lax, and unseemly manner.

BRADWELL CHAPEL.—I cannot find whether this existed till the general Dissolution. In 1442, according to Newcourt, on an inquisition taken by the Bishop, it was found to have a nave, chancel, and tower, with two bells, and that the Rector of Bradwell found a Chaplain to say mass every Sunday, Wednesday, and Friday, but that was often interrupted, and the parishioners say they never knew or heard that the Rector was allowed anything for it. There is no recorded endowment, but when burnt prior to 1442 the Rector built the chancel and the parishioners the nave. I should put the case this way:—Bradwell is a very valuable preferment, and the duty of the chapel was part of the Rector's duty from time immemorial. I should hold it not unlikely, as it was a very early foundation, that it had originally titheable land which got merged in the Rectory. It is a long stretch from the church as you know.

LACHINGDON.—Near Lawling Hall was a Chapel of Ease, two miles from the church. In this the *Rector* was bound to officiate. Part of the ruins visible in Morant's time. The hamlet of Lawling is the larger part of Lachingdon parish. The foundations of the chapel in Morant's time were to be seen in the orchard near Lawling Hall. I have printed the inventory of its goods *temp.* Edward VI. who suppressed it. Snoreham Church was allowed to fall into ruin, and the parishioners resorted to Lachingdon, though *it continued a Rectory presentative* (sinecure) when Morant wrote. (Plenty of such examples!)

SNOREHAM CHURCH, of which there were only some remains near the Hall yard in Morant's time, continued nevertheless a Rectory presentative; the parishioners resorting to Lachingdon. It does not appear *when* it fell into ruin. Newcourt (1710) found it mentioned in a MS. of Mr. Ouseley's (no date given) as *capella vastata*, and in another place with R. (Rectory) in the margin, and presently written *capella vastata et Parochiani se conferunt ad Lachingdon.* But Lachingdon and Snoreham were two distinct jurisdictions and parishes, and it seems clear that it was a Rectory. Anyhow it is a *church gone.*

STANSGATE (in STEEPLE).—You may fairly take this to be a church gone, as no doubt the Priory Church was used by the inhabitants of the hamlet. It fell in the first Suppression, and though in the arrangement a church or chapel was proposed in the future provision, it probably never was provided. As to Steeple Church itself the chancel is clean gone. A little deal cottage dressing-table with drawers is crammed between the pews at the end of the aisle. The drawers of the (altar?) are the receptacle for various things which perhaps may ordinarily be found in a vestry-table. This is not a solitary example, however, of an altar or communion table being similarly adapted to a twofold purpose. I have seen one constructed as a "locker" with lid, hinges, hasp and lock, on the pattern of a corn-hutch.

DENGIE.—There was a *Free Chapel* here (otherwise called a Chantry and Prebend), named Bacon's Portion. It seems to have been well endowed with the tithes of certain lands in the Manor of Bacons, for which the Portionist was to perform *part of the duty in the mother church.* It was at first worth 10*l.* per annum (a good sum), but by a composition in 1542 (note the date), it was settled at 4*l.* 8*s.*, conditionally that the *Rector should administer the Sacrament, and perform all ecclesiastical rites to the persons* holding those lands. By this juggle the Portioner was released from duty, but I find by Newcourt that Portionarii in orders were presented to his time. In fact, according to the terms of the tripartite agreement which he recites, the Rector was to receive all tithes or dues and perform all duties for the Portioner, paying him 4*l.* 8*s.* yearly, and he did *nothing.* I do not find in Newcourt's List that the Rectors of Dengie were presented; they are always other clergy; but it became a sinecure.

RAYLEIGH.—I went to Rayleigh and inquired for the supposed site of the Chapel. I was told that the "chapel field" is that at the bottom of the road on the east side of Rayleigh Mount on the right, and that I might see the stones which had been excavated lying by the gate into the field. I found no stones. The name and the stones are suggestive; but I could get no information about the plan of foundation from which they were removed, and the stones had been all taken away. Chapel Field *per se* might mean no more than part of the endowment of Alyn's Chantry Chapel, or of this outlying Chapel. I cannot say on the evidence that this was the site; it may have been. That there was such a chapel is a fact; but Morant a century ago could not learn where it stood.

Besides the outlying Chapel was Alyn's Chapel, founded early in the 16th century, *temp.* Henry VIII. for a Priest, and sufficiently well endowed. (See my paper in the Journal of Essex Archæological Society.) There is another on the north side of the chapel, which may have been for the Guild of the Holy Trinity, as I have found there was such a Guild here. Morant is not clear about the Rayleigh Chapel. That there were Alyn's and the outlying one is absolutely certain. Both were well endowed; and I take it there was a third, that of the Guild. It appears from the Chantry Roll that the duties of the Chantry Priest (but which of the two is not apparent) were, "to sing mass, to help serve the cure, to teach a Free School, and to instruct youth." Most probably it was the Incumbent of this chapel, who in the will of Richard Lincoln, who died Rector here in 1492, is described by him as "James Sclatter, my Parish Priest." This appears to be the usual designation of the assistant curates by the incumbents. The number of communicants at Rayleigh at the Suppression was 300.

HOCKLEY.—My rather recent discovery that there was a chapel at Hullbridge in this parish, about which all history is silent, and far distant from the church, you will find in the last journal of the Essex Archæological Society, "Excerpts from Ancient Wills." Mr. Benton has found that there are certain lands paying quit-rent in Hockley under the name of Chapel Fields—site unknown. This is further confirmation.

CANEWDON.—I cannot find any distinct evidence of a Chantry or Guild Priest here. There were two fraternities, and somewhere I have the will of a "capellanus" made in London (which I cannot lay my hand upon just now), which led me to surmise some such connexion with this church. I think it extremely probable that there was one, if not more, but find no proof. They have retained a good deal of charity land here, though some was lost coming under the "Superstitious Usages" Act. There were later attempts of the Crown to confiscate it, and one mandamus (the second) for that end was issued *temp.* Eliz. A rather large book of records is preserved in the parish, with the returns to the inquiries. There is nothing to show whether there was or was not a chaplain.

PRITTLEWELL.—A well endowed Guild and Chantry Chapel here; priest called "Jesus Priest." Chapel large at east end of south aisle; but of course the congregation would be in the south aisle itself, as the chapel must have been screened off. He also kept school. I have more than once or twice met with the name of this Priest, showing that there was always an Incumbent distinct from the Vicar, as there was at the suppression. There was the Cluniac Priory Church also at Prittlewell. It is commonly said that there was a chapel of the hamlet of Milton in this parish, which went to sea ages ago; but evidence is wanting.

Foulness Island.—The tithes of this considerable island were originally appropriated to six different parishes (some of them very remote), as were the tithes of Canvey Island to as many as nine, some of them still more remote. Foulness was doubtless very scantily inhabited, still there was a chapel instituted there in 1386, though it probably existed much earlier. Being but scantily endowed, the Chaplain made but infrequent residences; but twenty-two years later a chantry was founded and endowed there by the Countess of Hereford, &c., by which a permanently resident Chaplain was maintained. He was to perform all offices for the inhabitants. The glebe was then settled; and he was further to receive all tithes, oblations, and spiritual profits heretofore paid by the inhabitants to the six neighbouring incumbents. This was by the authority of Richard Giffard, Bishop of London, and with the voluntary concurrence of all the mediæval patrons and clergy concerned. At, or just before the Dissolution of the Chantries, the island had the rare good fortune to be parochialized, and become a Rectory.

Canvey Island.—Before the Reformation this island, six miles long and three broad, was more scantily populated than Foulness. The 6000 acres of land which it contains were almost exclusively appropriated to the grazing of sheep, and the few herdsmen who actually dwelt in the "Wicks" would resort to South Benfleet Church, the nearest on the main land. No grave necessity then existed for a chapel. But the grazing land began to be brought under the plough; at all events in 1622 a small colony of Hollanders came over for the purpose of embanking the land, and reclaiming the salt marshes. They were Presbyterians, and the first thing they did was to build themselves a timber chapel. The records of their synods are (or were) preserved in the Dutch Church of the Austin Friars in London. On their departure it fell into decay, and another was built by an officer of the Victualling Office, Mr. Edgar, who had some small property in the island. This chapel was consecrated by Bishop Compton in 1712. This having also become decayed, was rebuilt about 1745, partly by the inhabitants, but mostly by a benefaction from Mr. Daniel Scratton, who endowed it with 20*l.* per annum, and, according to Morant, about 17*l.* per annum was paid by the nine incumbents that received tithe out of the island. This was to provide for twenty sermons and services during the year; but some, voluntarily, gave more than the stipulated number. The "Clergy List" of 1862 assigns to the Chaplain a stipend of 58*l.* for the spiritual supervision of a chapelry of nearly ten square miles of titheable land. Recently a new chapel and parsonage have been built, and the income augmented. Efforts are now being made to constitute the island a parish for *civil* purposes only, but this does not meet, as it seems to me, the exigencies or justice of the case. Under the mediæval system, with the above examples before us, the island would certainly have been made a separate Rectory, or at all events adequate provision made, two centuries or more ago. The original apportionment of the tithe to parishes contiguous, and even remote, might not have been unreasonable when the island was almost unpopulated; but necessity and justice alike require that the condition should now be changed.

Besides the Chantry Chapels above noted there were houses of noblemen and gentlemen in the same district, each of which had its chapel thoroughly and handsomely furnished with all which was necessary for all the offices of Divine Service, and each with its resident chaplain.

It is not possible to furnish a correct list of these from ascertained evidence, but casual mention, in wills and inventories, of chapels and domestic chaplains as e.g. at Bruyns, the seat of a family of that name at South Ockendon, within our district, as in other parts of Essex, lead to the direct inference that others of equal and higher rank had domestic chapels.

If we add all these together we get 20 places of worship detached from the Parish Church, and 38 clergymen, which existed in this small, remote, thinly-inhabited corner of the county of Essex in the middle ages, which have now entirely ceased to exist, with nothing to take their place, for the religious wellbeing of the modern inhabitants of the district.

We have a very important note to make on the subject of these Chantry Chapels. The popular modern notion is that they were founded solely for saying masses for dead people, and did no good to the living, and ought not therefore to be reckoned as part of the provision of the mediæval Church for the ministration of the Word and Sacraments and pastoral care to the people.

Many of our readers well know that until quite lately no one could build a new church without obtaining a special Act of Parliament for it; and since people could not make provision for the religious wants of a rapidly growing population in that way they did it by building dissenting meeting-houses. In the middle ages there was something like the same difficulty in building new parish churches, but people, with the king's licence, got over the difficulty by building and endowing Chantry Chapels.

It is true that one of the conditions in the deed of endowment was that the chantry priests should say mass for the soul of the founder, and in some cases probably this was the chief motive of the foundation. But in many cases we have satisfactory evidence that the main object of the foundation was to supply a chapel of ease, or grammar school, or a lecturer, or a chaplain to a guild, or an additional curate to help the parish priest in his cure of souls; and generally the Canons of the Church required all chantry priests to assist in the pastoral care of the people.

Advantage was taken of the "superstitious use" to suppress all the chantries and confiscate all their property, which was scrambled for by needy courtiers. Even when the chantry chapel was virtually the church of a town no exception was made. We may take the case of Billericay, above-mentioned, as an instance, when the parishioners bought back their church, with its interesting brick tower, from the grantee, and had to subscribe among themselves to pay a chaplain ever since, until the late Bishop Blomfield, of London, obtained a small endowment for them from Queen Anne's Bounty.

We propose in another paper to give some notes on the mediæval provision for the religious needs of the Town populations, from which it will be seen that they once possessed those religious agencies which we are again finding necessary for their wellbeing.

I am, your obedient servant,

C.

Principles of Church Restoration.

(*Communicated.*)

CHURCH Restoration consists of two parts, the repair of the fabric, and the repair of the fittings or furniture. But when we consider the restoration of either the one or the other, we shall find that the same questions arise both with regard to walls, roofs, and windows, and also with regard to altar, font, pulpits, seats, and so on. It is true that no minute rules which will provide for every contingency, can be laid down about the treatment of all the various parts of churches and their furniture when they are about to "be restored;" and it is only by examining some of the difficulties which meet Church-restorers in their work, that we can arrive at some principles in the matter, which may be accepted as a guide; some principles which may help us to realize what is necessary to be done in order to allow of an unsuitably arranged, or ruinous building being rendered suitable and convenient for the services and uses of the church, as well as, as far as may be, a house of beauty.

First, let us consider the history of most of our old churches. They are of different styles and dates as regards both the building and the fittings. But it is to this fact that they owe their interest. The deep chancel of a church may point to its monastic or collegiate origin. A lofty tower sometimes marks a sea-side church as having been once a beacon or lighthouse to ships; chantries and chapels tell us of the great families who lived in or were connected with the parish; added aisles make known the time when population increased, or landowners were munificent; varying windows and altered portals speak of different methods of building in different centuries; even flat ceilings and sash-windows warn us of a time when all sense of beauty and fitness seemed to have been lost. And so too with the fittings, altar, font, pulpit, seats, galleries, all are pages in the history of the edifice; while tombs, vaults, brasses, tablets, and monuments, are the biography of the parish, written on the walls or on the pavement beneath our feet.

But first let us take the fabric. We have in some churches examples of Saxon, Norman, Early English, Decorated, Perpendicular, Jacobean, or even later work, all forming part of the same building. What are we to do when we set to work to restore such a church? Is it to become a building of some particular style, and are all the details to be altered to correspond with the larger proportion of the edifice? Is everything that fails to agree with the prevailing style to be cleared away so that we have left only a building, harmonious it is true, but as uninteresting as a modern church built in a suburban district? In short, are we to have, say, an apparently new and complete Decorated or Perpendicular church (these are our prevailing styles) instead of the old building with its history of centuries? I think all will agree in condemning such barbarism. The Anti-restoration Society will carry all with it, if that is what "restoration" means. Restoration is not rebuilding or alteration (except to a limited extent); it is repairing, making good defects, restoring what is ruinous.

But then the question arises, where are we to stop in our conservatism? Is the Perpendicular period to be retained, and the Jacobean thrown over? Or, may we go as far as the time of the Stuarts, but reject all that belongs to the Hanoverians? This is, indeed, a hard question to answer, but let us try if we can find a rule which will help us to do so. Inquire what is the purpose for which a church is built, and then ask whether anything about it interferes with that purpose. If, however, any particular point should be exaggerated, I should still not be inclined to remove it, unless its prominence interfered with the proper use of anything else in or about the church. For instance, it was the custom in Puritan times to introduce a large window in the south wall of the building, near the pulpit, for the purpose of throwing light upon the preacher. Now, even though such a window be unsightly, it should be retained as a useful historical memorial of the days when preaching was unduly exalted, to the exclusion of prayer and sacraments. For the same reason, we should hope that no hour-glass stand which may be found in any church would be taken away, for such a fitting also points to the time when the sermon was the chief attraction. But on the other hand, a huge pulpit standing in front of the chancel arch interrupts the view of the Holy Table, and prevents the due performance of the services within the chancel from a congregational point of view. Such an obstruction, therefore, no matter what its antiquity or beauty, should be removed.

But this is a digression. We are speaking of the building itself, and of what alterations may be required in the fabric when it is restored. Now, I lay it down as a rule, that we should not take away anything which is in good order, and does not interfere with the purposes for which the church is built. Anything, however, which is faulty or ruinous, should be replaced, if it is settled that it must be entirely renewed, by something which agrees with the prevailing style of the church.

It is a well-known fact that the chancel arch is frequently the oldest part of a church, and for this reason, when the nave was rebuilt, it was left standing to support the chancel, and when the chancel was rebuilt, it was used to support the nave. Let us presume, then, that if there is an old chancel arch, it will still be left standing as a memorial of an earlier building, even though it should be a Norman arch with a Decorated chancel on one side, and a Perpendicular nave on the other.

The walls of a church are usually a very old part of it, and walls should therefore be rather repaired than rebuilt. It looks like rebuilding rather than repairing, when a church "under restoration" is to be seen with its roof supported by wooden struts, and a part of the wall levelled to the ground, that a new one may be raised on the old foundations. Even if a wall is out of the perpendicular, it is better to strengthen it with a few solid buttresses, if only by so doing it can be made capable of supporting the roof, than to make one side of the building a piece of nineteenth century work, even though the old material be used over again, and the original windows re-inserted.

This brings us to speak of windows, doors, and other openings. What is to be done when we find windows of various dates, or what is a greater difficulty, a window inserted in an opening of earlier date? Well, windows mark the various dates and the history of a church in the most distinct manner, and it would therefore be opposed to the true spirit of repairing (which is what we mean by restoration) to alter all the windows to one style, even though the prevailing style of the church should be a good one. Keep the various windows as you find them. For instance, a square-headed window is sometimes found in an earlier frame. Let it stay there. If you restore the earlier window, and guess (as you would have to do) at the tracery, you will lose a historical point, for at some time, the church which possesses such a feature must have been restored and renovated in Perpendicular times. But it may be said, what are you to do if you find a modern sash window, or a window with wooden or even iron frame and mullions? Now in such a case, fall back on one of the original principles of restoration with which I began. Ask, are such windows suitable for the purpose of a church? Church windows are not intended for looking out of or for looking into, nor are they required to open for ventilation, for a building with no floor above it, can be ventilated by other and better means. They are, moreover, to be considered as part of the decoration of the church, and are to receive colour in harmony with the mural decoration. For this reason it is not necessary that they should be constructed so as to admit a great blaze of light. Take all these intentions into consideration, and I think you will find that such windows, or windows with wooden or iron frames, do not fulfil these requirements, and may therefore be removed.

Many of these remarks apply to doorways as well, and we must remember that church doorways have an intention different from those of houses. They are to be large, to allow as many people as possible to pass through them at the same time: the doors which fill them must be made so that they can be fixed open well out of the way of passers through: and the approach to them both inside and outside must be open and unconfined. All narrow doorways, therefore, which are to be used by the congregation, all inconvenient doors hanging awkwardly in doorways, and above all those narrow boxes called inner porches, an abominable invention of about a hundred years ago, with little doors opening out of a sort of narrow dark passage, should be swept away.

Lastly, a word with regard to the roof above us, and the floor beneath us. What is to be done if at some period the old roof has been destroyed, and a sort of low flat drawing-room ceiling has been placed beneath an uninteresting, low-pitched roof? Here, I think, our first principle will again help us. A church is designed for a particular purpose, and as this particular purpose is the hearing of the human voice in speaking, reading, chanting, and singing, and as the voice is influenced for the worse by a low, flat ceiling, we may, I think, be permitted to rebuild the roof in such a case, without overstepping the proper limits of restoration.

Now let us consider the floor. It should be for the most part of equal level, to preserve that equality which should exist among worshippers in the House of God. There should, however, be an elevation at the Holy Table, and also at the Font, for the sake of the dignity of the Sacraments; and there should be also an elevation in the chancel, as it is presumed that the clergy and choir who conduct and lead the services will find their places there. Bearing, then, these principles in mind, we may make a clean sweep of raised side seats, elevated pews, and galleries: but on the other hand let us remember that a new pavement of Minton's tiles, black and red, or of the colours of the rainbow, is not restoration. It is a re-paving, and need not be considered by us now, as we are speaking of making good and useful what is old, not replacing it by something new. I should say, then, patch up an old floor, so as just to make it safe for the feet, but remove nothing that is not actually dangerous. Cover up and protect brasses and slabs with matting, but do not take them away, unless you can clearly prove that they have been removed from their first position, and then of course return them to that position.

Where, however, the Altar and Font lack suitable elevation and dignity, it will be allowable to give it them by my first principle, and when I speak of the former, I of course speak of all the various elevations necessary for kneeling communicants, and for celebrant and assistant clergy.

But we are coming on to the fittings and appliances for worship. Let us consider first the accommodation for the worshippers. What do worshippers require? Places where they can kneel, stand, and sit in the most convenient manner, and which they can enter or leave with the least noise and confusion. These first axioms at once do away with square pews, for in such none can kneel with convenience or comfort if they are at all full, and therefore in such pews kneeling in prayer is unhappily the exception. These principles also exclude banging pew doors, narrow gangways, and galleries which must be approached by staircases and steps. As a church is not to be restored as an archæological curiosity, but as a building designed for a special use, such inconveniences as I have described may be legitimately swept away, and the reseating arranged so as best to meet the desired purpose. I have mentioned the requirements of kneeling, standing, sitting, entrance, and egress, and to these I may add those of hearing and seeing. At the same time it will be well, as restorers, to follow what has evidently been the former prevailing method of seating the congregation. If fixed seats have been used stick to seats, adding more if required, in conformity with the old ones: if chairs have been used supply more chairs: if benches, keep to benches.

I have said a few words about the appliances for worship; I will add a few more. First, as regards those for music and singing. A musical service is such that the celebrant, and choir leading the congregation, join together in the service, and this cannot be done properly if the priest be at one end of the church, and the choir and organ at the other. It will therefore be allowable, I conclude, when restoring a church, which is to be used for the services of a Prayer Book which contemplates musical services all through, to move organ and choir seats to the east end.

Next, as to the pulpit. It is a place in which a man is to stand so as to be best heard by all present. If the existing pulpit does not fulfil this requirement let its position be changed; but the restoration of a church does not necessitate a new pulpit. How many beautiful specimens of Jacobean work are destroyed every year, because it is thought necessary to have a so-called Gothic pulpit, in character with the church, when all that is really required is perhaps a little alteration in position or elevation. Most of these remarks apply to the lectern also. The restorer has only to consider its position as obeying the rule: "He that readeth so standing and turning himself, as he may best be heard of all such as are present."

I have already referred to the Altar and Font. Apply to them the same leading principles. The Font is to hold water, and must easily be emptied, therefore it is not to be a pedestal to hold a basin, but must be a bowl with a drain. The signification of the doctrine of Baptism naturally causes it to be placed near the entrance to the church; and as all should be able to see and hear what is done at the Font, it should not be put away into a corner of the aisle. The Holy Table, as I have said, should be raised for the sake of dignity, and it is not to be buried so far in the deep chancel of a large church that the voice of the celebrant cannot be heard distinctly in the nave, for our Church does not contemplate a Eucharistic service in which the people cannot join. It should also be large enough for the decent and reverent handling of vessels, alms-dish, and book-desk. The sanctuary must also be provided with convenient places at which communicants may kneel, and must be conveniently and readily approached, for our Church requires communicants at every celebration. Provided that these various requirements be fulfilled, "restoration" does not demand a new Font or a new Altar, and it is often distressing to see a fine old piece of Jacobean work, with grand bulbous legs, banished into the vestry, and there used as a table, that its place in the chancel may be taken by some modern specimen of "correct Gothic ecclesiastical furniture," from one of the numerous advertising firms, whose catalogues crowd the clergyman's writing-table.

On the Decorative Treatment of Modern Subjects for the Decoration of Modern Buildings.

WE give some extracts from a paper under the above title, read by Mr. Buckman (Member of the Society of Painters in Watercolours), on the 8th March, before the Architectural Association. Some of Mr. Buckman's remarks have an important though indirect bearing upon the important question of the painted and sculptured completion of our Ecclesiastical Buildings, and are worth careful consideration:—

"I propose to maintain two points:—Firstly, that decorative work should be historical in the true meaning of that phrase. Secondly, that in public buildings it is imperative that it should be so.

* * * * * *

"I will quote you a passage from that eloquent writer, Mr. Ruskin, who says,—

"'What do you suppose your descendants care for our imagination of the events of former days? Suppose the Greeks, instead of representing their own warriors as they fought at Marathon, had left us nothing but their imagination of Egyptian battles! And suppose the Italians, in like manner, instead of Cau Grande and Dante, or of Leo X. or Raffaelle, had left us but imaginary portraits of Pericles and Miltiades, what fools we should have thought them! How bitterly we should have been provoked by their folly! Yet that is precisely what our descendants will feel towards us, so far as our grand historical and classical schools are concerned. "What do we care," they will say, "what these nineteenth-century people fancied about Greek or Roman history? If they had left us a few plain and rational pictures of their own battles and their own men in their every-day dress, we should have thanked them."'

"He further says,—

" 'Wilkie in his earlier days was an historical painter, and Chantrey an historical sculptor, because they painted and carved the things they saw, not men and things as they might have been or should have been. Etty and Flaxman, on the other hand, though great artists naturally, were lost minds, the one painting dances of nymphs in red and yellow shawls, after the manner of the so-called grand schools, and the other drawing outlines of muscular men straddling behind round shields. Of all the men whom you have come to call the great masters, there was not one who did not confessedly paint his own present world plainly and truly. Homer sang of what he saw, Phidias carved what he saw, Raffaelle painted the men of his own time, and every man who has risen to eminence in modern times has done so by working in his own way and doing the things he saw.'

" 'Doing the things he saw:' that is the whole gist of it, and is of the most absolute value in decorative work, for I would here remind you of this great difference between proper decorative and pictorial art. Pictures may live,—indeed, it would be idle to say otherwise,—quite independent of their subject, simply because they are complete in the handling and other technical qualities of art workmanship; but decorative work, as a rule, is too far removed from the eye for such qualities to avail, and its value is simply for what it tells, and its art that it should be told agreeably in colour: for, as all know who have done decorative work, the refinements of execution proper to a picture are out of place in it, and indeed militate against its effect; and this consideration till further bears out the idea that it should have something worth telling. And what can be better worth telling in most things than the truth?—truth in the matter represented? Such decorative work is real history-painting, for historical art so-called is really poetic representation; but we can get all round the life we are living, and with which we have an active sympathy, and by our special observance give delineations which by their art shall give delight to the present, and by their faithful record shall be of infinite value in the future. But what good can we do by repeating Classic or Mediæval work? It has been done as well as it could be done; such repetitions cannot add to our knowledge;

indeed, it has a tendency to pervert it, for it is not uncommon for those who have grown wise by the labours of the past to add a little of their own, and overlook their masters. It may be copied, and fulfil the superficial purpose of decoration as a vehicle of colour, but I think you will agree with me that that is not sufficient for national work.

"And now I will give you, in default of illustrations, some descriptions of national decorative work executed in the great times of the past, and, as accepted examples, the works of the Assyrians, Egyptians, and, greatest of all, the Greeks, as exemplifying to the fullest extent the principle I am endeavouring to establish. (The descriptive selections are from the works of Wilkinson, Layard, Lübke, and other writers on the subject.) Of the Egyptians is the following:—'Even in the earliest tombs of the old kingdom, about 3000 B.C., the simple labours of agriculture and cattle-breeding, the relations and affairs of varied private life, are faithfully and fully depicted. On others we find incidents of private life, work and employments of various kinds, recreations and games such as are still in practice; cheerful, social doings and festive entertainments, as well as religious ceremonies, sacrifices, and other solemn acts. In various scenes of war all the different races are unmistakably designated by their characteristic physiognomy and costume. In all these representations an enlightened memorial of reality is always aimed at.' Among the works from Nimroud, in the British Museum, and those from Khorsabadd, in the Louvre, as it was among the Egyptians, so here the decorative arts are chiefly applied to the delineation of active and contemporary life, such as their wars, hunting the lion and other wild beasts, 'and all these incidents are depicted with great life and vigour. We perceive everywhere an enlightened, clear mind aiming at the simple grasping of the reality.' Again, Greek art aimed not so much at the delineation of the inner life (or expression) as of outer circumstances or actions. For instance, 'the incomparable frieze reliefs of the Parthenon exhibit the whole exuberance and variety of Greek life. In the great frieze by Phidias, of a procession, is seen all that was beautiful and excellent in Athens: the bloom of maidenhood, the fresh strength of their youths trained in gymnastic exercises, and the solemn dignity of the magistrates and other officers. In fact, the greater part is devoted to the vast sphere of true historical life, and the events and circumstances of the period.' So Greek vases: though frequently decorated with scenes from the heroic legends, they are portrayed in contemporary costume, and (corresponding with the character of the period) delineations of every-day life in great variety. And it is especially so on the walls of temples and palaces, where we see depicted the events in the life of the ruler. On the walls of Thebes we see plainly represented all these incidents. And why are all these works so valued and so famous? Because, in addition to their beauty and skill as works of art, they are full of a sympathy with observed life (and, indeed, hold the mirror up to nature), affording us not merely an insight into a highly developed civilization, but also furnishing us with complete information of the nature and occupations of the people by whom they were executed. It is curious to remark the emancipation from tradition in all branches of art, with the exception of the decorative. Classic landscape has long given way to the vigour of naturalistic representation. It is the same with figure-subjects. Many of the most popular pictures of late years have been derived from modern subjects; and what sculptor designing a statue of a modern hero would venture, nowadays, to clothe it in Greek or Roman costume? And yet, years ago, such was the accepted practice, as witness the monstrosities in St. Paul's and elsewhere. That tradition should still be a spell on decorative art I attribute to the fact that the impulse towards its exercise is of recent growth, and that the mine of the past is not yet exhausted. But let us take heart in this business, for the time is certainly coming ready for the acceptance of true modern work. And, *à propos* of this, you will pardon my recalling to your memories an exactly parallel case of transition of opinion in the pictorial arts. All of you, I presume, know 'The Death of General Wolfe,' by West, but you may not remember the story in connexion with it; for, previously to that period, heroic deeds of battle of any time in English history had been represented in Greek or Roman costume. West had the courage to dismiss that pedantry, and went direct to nature, even to the cocked hats and blunderbusses, and his defence of this 'heresy in art,' as it was called, is so admirable, that I will venture to quote it. He says,—

"'When it was understood that I intended to paint the characters as they had actually appeared on the scene, the Archbishop of York called on Reynolds, and asked his opinion, and they both came to my house to dissuade me from running so great a risk. Reynolds began a very ingenious and elegant dissertation on the state of public taste in this country, and the danger which any innovation incurred of contempt and ridicule, and concluded by earnestly urging me to adopt the costume of antiquity, as more becoming the greatness of my subject than the modern garb of European warriors. I answered that the event to be commemorated happened in the year 1758, in a region of the world unknown to the Greeks and Romans, and at a period of time when no warriors who wore such costume existed. The subject I have to represent is a great battle lost and won, and the same truth which gives law to the historian should rule the painter. If, instead of the facts of the action, I introduce fictions, how shall I be understood by posterity? The classic dress is certainly picturesque, but by using it I shall lose in sentiment what I gain in external grace. I want to mark the place, the time, and the people, and to do this I must abide by truth.'

"I must give you the sequel:—

"'The Archbishop and Reynolds returned when it was finished; Reynolds examined the picture with deep and minute attention for half an hour. He then said, "West has conquered; he has treated his subject as it ought to be treated. I retract my objections; I foresee that this picture will not only become one of the most popular, but will occasion a revolution in art."'

"The scene is one to be remembered in English art, for it was one of those moments so necessary at times in art, science, and morality when a brave blow is given to that blind and sometimes foolish giant, Dogma.

"I ask you, in conclusion, Is there any great building of our time which could supply such an authentic history as those of the past which we have reviewed? I know of none, yet noble national and municipal buildings are in existence, and are rising all over the land. Why, if they are to be decorated, should they be clothed with lies rather than the living truth? The time, I venture to foretell, is coming when such vicious practices will not be tolerated, but when art for such a purpose shall be truly exercised, and thus, contributing to historic record, shall in the future be as valuable as the works of those great nations of the past, so that the buildings we leave shall indeed be living stones, telling to our posterity and succeeding generations the manner of men we were in our day in the old time before them."

A Sketch of the History of Sacred Music from the Earliest Age.

(*Continued from page* 131.)

POINTED Architecture and Music in Harmony may be compared to two neighbouring planets, Music having the exterior orbit, and consequently a much longer periodic time than its sister art. For the transitional age of music was contemporaneous in its earlier portion, with the transition from Romanesque to Pointed Architecture; but whereas the latter had run through all its phases by the middle of the sixteenth century, Music in Harmony was only then coming to its full lustre; and, much as its styles have changed since then, all the changes have been as gradual as those from one style of Pointed Architecture to another.

Something akin to modern harmony made its appearance in the twelfth century, if not earlier. It consisted in an extemporaneous accompaniment to the plain song, performed by a solo singer, which was called "descant." This was sometimes combined with an execution of the plain song, according to the method called "organization," described in the last chapter. The innovation provoked much censure from ecclesiastical authorities. It is likely enough that the descant singers often aimed at showing their own skill, rather than at the edification of their hearers. In 1323, Pope John XXII. thought proper to issue a Bull, entitled *Docta Sanctorum*, against this practice.

With respect to the countries where this sort of harmony took its rise, I cannot do better than make the following quotation from a series of articles by Professor Macfarren, printed in the "Musical Times" for 1870. The author is treating, indeed, of secular music; but it is evident that in parts where secular music in harmony was practised, church singers would be very apt to introduce something of the same nature into their choirs.

"Gerald Barry, Bishop of St. David's, writing in the time of Henry II., with his name Latinized into Giraldus, vouches for the practice in Ireland, as well as in Wales, and in the North and East of England, of accompanying a song with a foot, or under-song, or burden, that was sustained by another singer. Thus we find that harmony was an essential element of our national music seven hundred years ago; but Bunting assigns this practice to six centuries prior date, and seems to establish his case. There was a great monastic institution near the sea-shore, in the county of Down, in the sixth century, the residence of three thousand religious students. These monks practised singing in parts, and their performances were so famous that the place was named after the singers, Benchor, *anglice* (White Choir), now corrupted into Bangor. Missionaries from this institution, under the direction of St. Colman, crossed the narrow Irish Channel, proceeded up the Solway, and thence found their way into Northumberland. Their teaching was not exclusively religious, save in so far as religion at that time necessarily included music. They disseminated their practice of singing a burden below a principal melody, and their harmonious seed took to the soil and fructified. The song of 'Summer is icumen in,' with its burden of 'Sing cuccu,' and 'Balinderry,' with the burden of 'Och hone, Och hone!' are relics of the ancient use respectively in England and Ireland; and the still existing practice at Christmas and Harvest-tide in Essex, and at any time when passing visitors may have the luck to hear the singing of the peasantry in

Wales, shows that the polyphonic predilections of other days are not extinct among our untutored classes. It has elsewhere been supposed that, if not indigenous in our northern and eastern counties, the early practice of part-singing was brought hither by the Danes. Perhaps those warriors of the sea took it first into Ireland. This is a nice, but a difficult, problem for the antiquaries; the fact is clear, however, that whoever taught other, harmony was felt, if not understood, and indubitably practised in both our islands at a primal period; and the fact is one of many others that prove the far earlier advance of music in this country than in the south of Europe, where its true cultivation is comparatively recent."

The supposition that the Danes were the inventors of harmony, in the modern sense of the word, is supported by the acknowledged fact that the most musical part of our island at the present day is one in which the Danes settled largely. But a similar claim on behalf of the Irish or Welsh cannot be regarded as very improbable.

The first "song" referred to in the foregoing extract is a round, or canon in unison, for six voices. There is an ancient copy in the British Museum, and it is printed in "Hawkins's History of Music," V. xlv. It is, perhaps, the earliest written piece of harmony-music that has come down to us, and belongs, apparently, to the latter part of the fifteenth century. There are also sacred Latin words set to it, a circumstance which, perhaps, has been the cause of its preservation.

The art of composing music in canon, or, as it was then called, "fugue,"[1] a method in which one vocal part starts a subject, and the others imitate it exactly, at various intervals of the scale, coming in one after another, was invented in the latter half of the fifteenth century. This species of composition soon became very fashionable, the more readily because it furnishes an entertaining musical puzzle, analogous to double acrostics. It thrust out plain song to a considerable extent, from the most richly endowed choirs. Some compositions of this class have remained in use, in consequence of their acknowledged excellence; but none older, I believe, than Bird's "*Non nobis,*

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[1] The term 'fugue' is now applied to compositions of a rather freer construction.

Domine." One of the early works of the great Palestrina is a "Mass," composed entirely in canon, and entitled accordingly, "*Missa ad fugam.*"

S. S. Greatheed.

(*To be continued.*)

The Decoration of St. Paul's.

THE late Mr. Stevens, the Designer and Sculptor of the Wellington Monument, left at his death a design for the decoration of the Dome of the Cathedral of St. Paul, of so great merit that the Decoration Committee have purchased it, and propose to take it as the basis of the important work which they have in hand. They very wisely propose to proceed tentatively, and to try the effect of one compartment, executed on cartoons and fixed *in situ*, before definitively adopting the scheme. We take the following description of Mr. Stevens's plan from the *Builder*:—

"It is a model of half the dome and the drum, taking the section on the diameter of the dome so as to show the interior face; the model, which stands several feet in height, takes in also the heads of the arches carrying the dome. It is, however, incorrect architecturally in detail, as the pilasters beneath the dome do not lean inward, as in the building, and are besides too short in proportion, and the section of the dome is rather too flat. It is, however, quite sufficiently correct for the purposes of a sketch, which is all that it can be said to be. Upon the concave surface of the model dome the design is drawn, in a style entirely suggestive of and based upon that of Michelangelo, so far as the figures are concerned; the architectural detail is more that of Wren. The portions which in the report of the Committee are spoken of as the 'ribs,' and which are coincident with the main lines of buttressing of the dome, are treated in a semi-architectural manner, and consist of a composition extending in a narrow strip from the springing to the apex of the dome, made up of a rather heterogeneous collection of florid architectural details and figures mingled together, or piled on one another, the whole standing on the shoulders of groups of stooping figures, who perform the part of Atlas to the structure over them. Between these ribs the wider spaces contain a considerable field of plain gold surface, with a large circle in the centre of each space in which the principal pictorial design is to be introduced, and a smaller circle similarly used in the narrower part of the space near the apex; these circles are slightly connected with the design of the ribs by horizontal bands connecting their borders with the borders of small panels in the rib designs. The large circles contain important subjects from the Old Testament, the smaller ones subsidiary subjects from the same; and beneath each of the large circles also is a more conventionally treated prophetic figure in an architectural frame forming a kind of niche. The drum of the dome, beneath the order of pilasters, is covered with a conventional ornamental design, so roughly sketched, however, that it is not easy to make out the precise intention.

"The figures in the dome design are sketched with the same power of conception and freedom of design which characterize so remarkably the sculptured works of Stevens, and there is a general impress of genius about the whole which asserts itself at once, in spite of the roughness of execution."

What the Committee have resolved to do is, in their own words, "first to enter into a contract with Mr. Leighton for the preparation of a cartoon for one of the large circles, at an expense of £600, with the understanding that if the work is proceeded with he is to be employed, if he wishes it, for the other seven great circles on similar terms. Second, in like manner, to contract with Mr. Poynter for all the figure subjects on two of the ribs, and all the others in the intermediate space, at a price not to exceed £1550, with a like understanding as to the remainder. Third, to employ Mr. Stannus to prepare the full-sized cartoon as above described; and, fourth, to engage the services of Mr. Penrose till at least this cartoon is fixed *in situ* on the dome, by which several proceedings, with their incidental minor expenses, a total liability will be incurred of from £3500 to £4000. It is calculated it will require at least one year from the time of giving the orders to complete these preliminary works, before which time it will not be necessary to ask a sanction for any further expenditure that may be determined upon."

Since the Committee have decided to try this costly experiment, and since on its execution we shall all be in a position to judge of the result, it would be waste of time to enter into any elaborate criticism beforehand of the probable effect. We will only give expression to our satisfaction, first, that the Committee see their way to again moving in earnest in this great undertaking; secondly, that they are proceeding with such wise caution in it; for on the success or otherwise of the St. Paul's Decoration, we believe depends the general application of High Art painting to the decoration of our churches and other public buildings, and the formation of a great English school of historical painting.

Grants,

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At a Meeting held at the Society's House, 7, Whitehall, 15th July, 1878, (the only Meeting in the last quarter), the Right Hon. the Earl of Powis in the chair, Grants of Money amounting to £2901, were made in aid of the following objects, viz.:—

Building New Churches at Bermondsey, S. Crispin, Surrey; Cambridge, S. Barnabas; Chiswick, SS. Michael and All Angels, Middlesex; Delabole, near Camelford, Cornwall; Feltham, S. Catherine, Middlesex; Highgate, near King's Lynn; Staleybridge, Christ Church, Cheshire; and Warrington, S. Barnabas.

Rebuilding the Churches at Llangwyryfon, near Aberystwith; Marple, All Saints, near Stockport; Radstock, near Bath; Upton Noble, S. Mary, near Bath; Water Orton, near Birmingham; and Whilton, S. Andrew, near Daventry.

Enlarging or otherwise improving the accommodation in the Churches at Ampney, S. Peter, near Cirencester; Allensmore, near Hereford; Avebury, S. James, near Calne, Wilts; Bepton, near Midhurst, Sussex; Edburton, near Hurstpierpoint; Everton, S. George, Liverpool; Ilchester, near Taunton; Hampstead-road, S. James's, London; Harty, near Sheerness; Heene, near Worthing; Hempstead, near Stalham, Norfolk; Holybourne, near Alton, Hants; Kenfig, near Bridgend, Glamorgan; Landbeach, near Cambridge; Otley, near Ipswich; Rodney Stoke, near Weston-super-Mare; Soham, near Cambridge; Steeple-Bumpstead, near Haverhill, Essex; Sutton-under-Brailes, near Shipston-on-Stour; Sutton S. James, near Wisbeach; and Wells, S. Cuthbert. Under urgent circumstances the Grants formerly made towards the enlarging and restoring the Churches at Huish, near Marlborough, Wilts; and South Normanton, near Alfreton, Derby, were each increased.

Grants were also made from the Special Mission Buildings' Fund towards building Mission Churches at Fitzroy-square, S. Saviour, London; Iping Marsh, near Midhurst, Sussex; and Broom, near Redditch, Warwick. During the session just concluded, the sum voted by the Society in aid of the various works brought before them has been £12,471, calling forth from the public the sum of at least £344,694, whilst the amount of receipts in the same time falls considerably short of that sum; and it is therefore manifest that unless greater support is given to the Society, there must be an inevitable reduction in the scale of grants.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Church Building Society.

*** The letter *O* denotes Offertory: *S*, Sermon; *M*, Meeting; *A*, Association remittance; *M.C.F.*, for Mission-Church Fund.

Canterbury.

1878.					
June	21	S. Nicholas-at-Wade ....*O*	£2	0	0
July	4	Erith, S. John Baptist ....*O*	6	12	3
	31	Headcorn ....*O*	1	10	0

York.

July	3	York, S. Maurice...*O*	5	14	0
	25	Great Ayton ....*O*	4	4	1
	26	Sutton-on-the-Forest ....*O*	1	14	1
August	6	Balby-with-Hexthorpe ....*O*	2	2	0

London.

July	13	Upper Clapton and Stamford Hill Church Fund ...*A*	25	8	0
	23	Clapton, S. James...*A*	4	18	2
Sept.	16	Staines ....*O*	5	4	9
	19	Stanwell..............*O*	4	8	0

Durham.

(*No remittance.*)

Winchester.

July	3	Englefield Green ...*O*	10	5	1
		Old Alresford.........*O*	2	12	7
	23	Burton ....*O*	1	2	10
	26	Guildford, S. Nicholas.....................*O*	14	5	6
	27	Warblington ....*O*	2	14	1
Sept.	20	Elstead ....*O*	0	19	5

Bangor.

(*No remittance.*)

Bath and Wells.

July	4	Ruishton ....*O*	0	14	6
	9	Witham Friary ......*O*	2	1	6

Carlisle.

June	28	Ings, S. Ann ....*O*	0	15	3

Chester.

Sept.	6	Bebington ....*A*	12	11	10

Chichester.

1878.					
June	26	Etchingham ....*O*	£3	18	6
		Hurst Green ....*O*	0	9	6
July	1	Ashington ....*O*	2	4	7
		Buncton Chapel ...*O*	0	16	5
	3	Washington ....*O*	9	16	9
	16	Westfield ....*O*	5	0	0
	19	Crowhurst ....*O*	4	15	0

Ely.

July	17	Dunstable ....*O*	7	9	3
	18	Kempston ....*O*	4	0	1
August	13	Luton, S. Matthews*O*	2	18	0
	31	Fordham...............*O*	3	13	9
Sept.	11	Haverhill ....*O*	3	15	6

Exeter.

July	30	Woodland ....*O*	1	2	6
August	29	Combpyne ....*O*	0	18	0

Gloucester and Bristol.

July	12	Ashton Keynes ...*O*	2	0	0
August	20	Stoke Bishop.........*O*	10	1	6
Sept.		Ubley ....*O*	2	1	5

Hereford.

July	9	The Lea ....*O*	1	0	0
	13	Credenhill ....*O*	2	2	3
	30	Meole Brace ....*O*	4	12	2
August	10	Upton Bishop ......*O*	1	11	0
	27	Madley ....*O*	1	2	8
		Lower Sopley ......*O*	3	8	0

Lichfield.

July	3	Lichfield Cathedral*O*	14	15	2
	8	Sambrook ....*O*	2	2	0
		Waters Upton ......*O*	2	0	7
	16	Chetwynd ....*O*	6	0	0
	26	Edgmond ....*O*	1	8	0
	30	Tibberton (M.C.F.) *O*	2	4	9
	31	Market Drayton (M.C.F.)............*O*	9	16	2
August	30	Broughton ....*O*	1	13	0
		Grinshill...............*O*	2	13	4
Sept.	3	Churchstoke ....*O*	2	0	0

Lincoln.

1878.					
July	16	Bitchfield ....*O*	£3	14	0
	23	Timberland ....*O*	1	9	7
		Nocton ....*O*	5	9	3
	24	Great Grimsby......*O*	6	18	10
	30	Riseholme ....*O*	4	15	2
August	2	Saltfleetby, S. Peter *O*	2	11	3
	9	Cleethorpes ....*O*	3	8	1
		Ditto, S. Peter ......*O*	2	17	0
	17	Swaton ....*O*	2	16	0

Llandaff.

(*No remittance.*)

Manchester.

(*No remittance.*)

Norwich.

August	13	Boyton ....*O*	1	0	2
Sept.	17	Ipswich, S. Matthew *O*	14	6	0

Oxford.

July	5	West Illsey...........*O*	1	9	9
	23	Thornborough ......*O*	1	6	0
August	3	Linslade..............*O*	1	1	0
Sept.	3	Woodlands...........*O*	4	1	0
	9	Newbury ....*O*	2	7	0
	11	Chieveley ....*O*	3	4	11
		Leckhampstead ...*O*	0	7	9
		Winterbourne ......*O*	0	14	2
		Blewbury ....*O*	1	13	0

Peterborough.

(*No remittance.*)

Ripon.

July	16	Middlesbourn ......*O*	3	7	6
	24	Mytholmroyd ......*O*	1	12	6
	30	Leeds, S. Mary ......*O*	0	10	7
August	27	Newsome ....*O*	1	2	2
Sept.	17	Robertown ....*O*	1	0	0

Rochester.

1878.					
June	26	Vauxhall, S. Peter *O*	£3	0	0
July	23	Ditto ....*O*	2	2	0
August	12	East Dulwich, S. John ....*O*	5	3	3

S. Alban's.

Sept.	10	Harpenden ....*O*	11	1	0

S. Asaph.

August	3	Llangollen (M.C.F.) *O*	8	18	6
	22	S. Asaph Cathedral *O*	6	0	0
Sept.	17	Oswestry (Moiety)..*O*	5	10	2

S. David's.

July	30	S. Ishmael's ....*O*	11	3	10

Salisbury.

June	25	North Bradley ......*O*	0	18	8
		Keevil ....*O*	3	2	6
July	2	Warminster, Christ Church ....*O*	8	12	10
	8	Tisbury (M.C.F.)...*O*	5	3	6
August	1	Warminster ....*O*	5	14	6
	6	Hungerford, S. Katharine ....*O*	2	2	

Truro.

(*No remittance.*)

Worcester.

June	25	S. Nicholas............*O*	2	13	2
	26	Norton Lindsay ...*O*	0	16	10
		Claverdon ....*O*	3	8	0
	28	Malvern, Priory Ch. *O*	14	0	9
		Malvern...............*M*	0	15	3
		Budbrooke............*O*	2	14	7
Sept.	3	North Piddle.........*O*	1	1	2
	11	Hill ....*O*	2	3	5

Sodor and Man.

(*No remittance.*)

R. J. WITHERS del.
O. JEWITT sc.

THE
CHURCH BUILDER.

AN
Illustrated Quarterly Journal
OF
CHURCH EXTENSION IN ENGLAND
AND WALES.

1878.

PUBLISHED IN CONNEXION WITH
The Incorporated Church Building Society.

RIVINGTONS,
London. Oxford, and Cambridge.

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The Church-Builder.

No. LXIX.

We regret to have to record the death of Mr. Cowburn, one of the oldest members of the Committee of the Church Building Society, whose father was a member of the Committee before him; and who had devoted much time and attention to the *Church Builder* from its first establishment. He died at Bournemouth, on Friday, December 12, shortly after a sudden stroke of paralysis. His last words were "Eternal rest," which, as one says who well knew, fitly expressed the whole end and aim of his life.

The Parent Society and Diocesan Associations.

In the opening paper of our Number for January last year, we endeavoured to show that it might be very much to the interests of the Society, and of each Diocese, and of the Church at large, that the Associations formed in the Dioceses for Church Building purposes (and *mutatis mutandis* for other purposes too) should not be isolated and purely local pieces of Church machinery, but that they should be in direct connexion with the Parent Society; and, in point of fact, be really Diocesan Committees of one Society having its head-quarters in the Metropolis.

It was further stated that such a scheme was in contemplation as regards the Diocese of Truro.

We have now to report that, although the plan is not yet at work in that Diocese, another and very important step has been taken in the direction of its accomplishment.

At the Truro Diocesan Conference held in the Cathedral City last October, the Venerable the Archdeacon of Bodmin moved the appointment of a Committee of Members of the Conference, whose duty should be to ascertain how such a scheme could be carried out, and to take such measures as might be necessary for effecting its completion. The Rev. R. Milburn Blakiston, Secretary of the Society, attended, by the kind invitation of the Bishop of Truro, and explained to the Conference the steps that have been taken by this Society, and the desire the Committee have often expressed, for a greater harmony of action with the Diocesan Associations.

It is hoped that in some other Dioceses the same, or a similar plan may be adopted, and there are indications in some quarters that such may soon be the case.

How are our Churches to be kept in Repair?

THE alteration of the law of Church-rate has left the question of the repair of our Churches in a very unsatisfactory condition. As the law stands the churchwardens may make a voluntary rate, and those of the parishioners who please may pay it; but if the churchwardens do not make a rate, or if, when they have done so, the parishioners do not please to pay it, who is responsible for preventing these churches from falling about our ears—who is chargeable with the cost of maintaining them?

The question has already come before the Courts in the case of All Saints', Lambeth, and a decision has been given which is very important to the Clergy, and not less important to Church people generally. This Church had fallen into great disrepair, the stone-work of the tower was decayed and unsafe, and at last one of the stones actually fell and injured a passer-by.

The police, in the execution of their duty, called the attention of the Metropolitan Board of Works to the building. The Board required the Incumbent to repair it, but he pleaded that it was not his duty to do so. The Board then acted under the powers conferred upon them by Act of Parliament, and repaired the structure themselves, and then called upon the Incumbent to recoup them. He again declined. The metropolitan police magistrate was then applied to, to issue a distress warrant for the amount; but he took the view that the Incumbent of a church was not the "owner" of it in the sense meant by the Act, and was therefore not liable under the Act for keeping the church in repair, and refused to issue the distress. Thereupon the Board of Works appealed to the Queen's Bench Division for a mandamus to require the magistrate to issue the warrant; and the case was argued before the Lord Chief Justice Cockburn and Mr. Justice Mellor. After hearing the case argued, the Lord Chief Justice said "it appeared to him that the church did not come within the meaning of the Act. The Incumbent was not the 'owner' of a building 'within the Act, and it never was intended that Incumbents should be liable for repairs. If such had been the intention of the Legislature they would have said so distinctly. At the time the Act passed there was no doubt entertained that the Church-rates would provide for the repairs, and it would be most unjust that merely because the parishioners would not pay for the repairs, the Board should be enabled to make the Clergyman pay for them, he not being the 'owner' or 'occupier' in the sense intended by the Act. Unless the terms of the Act were clear and imperative, the Court could not enforce such an injustice contrary to its plain meaning and intention." Mr. Justice Mellor concurred, and the rule *nisi* was accordingly discharged with costs.

So, that as the law stands, nobody is legally liable for the maintenance of the fabrics of our churches. It is a very unsatisfactory condition of things. In the vast majority of cases, no doubt, the good sense of churchwardens and the liberality of the church parishioners will be sufficient to keep our churches in repair; but even then there will be a vast number of cases of injustice which will lead to heart-burnings, when mean people will refuse to bear their fair share of the charge, and will throw an extra burden on their neighbours. But what is to be done in these exceptional cases, such as this of All Saints'? Whenever a church happens to be in "difficulties," and the parishioners show their resentment against an unpopular Incumbent, by refusing a voluntary church-rate, is the fabric to be allowed to fall into ruin, and be lost to the parish altogether?

The Rev. R. H. A. Bradley, Vicar of St. Peter's, Regent Square, writes a letter to the *Guardian* on the subject, from which the following are extracts:—

"The fabric of the church—in the case of St. Peter's—is becoming absolutely ruinous; and though I have been able to obtain a grant from the Bishop of London's Fund to keep the tower from falling, yet there is no fund from which, the Bishop of London informs myself and the churchwardens, we can hope to get the money needed to meet the expenses of putting the interior into a condition of safety and decent repair. The patrons of the living will, doubtless, do somewhat; but, as everybody knows, the funds at the disposal of the Dean and Chapter of St. Paul's are so limited by the action of the Ecclesiastical Commissioners, that they can do but little for the many livings in their gift. The question, therefore, is forcing itself upon myself, and many other incumbents, whether we can hold out much longer, and whether we shall not be compelled to put a stop to all the charitable works we have hitherto struggled to keep up, and, as in my case, to close the church. Not only are we spending the stipends of our livings upon the parish, but we are drawing upon our private resources. . . . . . .

"I am only one of many whose cases are as bad as—they can scarcely be worse than—mine; and I repeat, it is a question which deeply affects the future of our National Church."

It is a question whether it would not be desirable in very many parishes to make an effort such as we are accustomed to make for the restoration of a church, in order to establish a permanent repair fund, the interest of which, left to accumulate in ordinary years, would be available at intervals for effecting necessary repairs in the fabric. This is no new idea, for the

Church Building Society is already the Trustee of repair funds for 290 Parishes, the funds amounting in the aggregate to £67,013; and the Society is perfectly willing to act as the trustee of other parishes which choose to adopt the same wise course of action.

The Mission of S. Augustine, Southsea.

ON the 27th of November, three years ago, Bishop McDougall, as representative of the Lord Bishop of the diocese, attended the opening services of this Mission; and the conventional district, containing a population of 6000 souls—chiefly dock labourers—was placed by the appointment of the Vicar, and the special licence of the Bishop, under the spiritual charge of the Rev. C. N. Oliver.

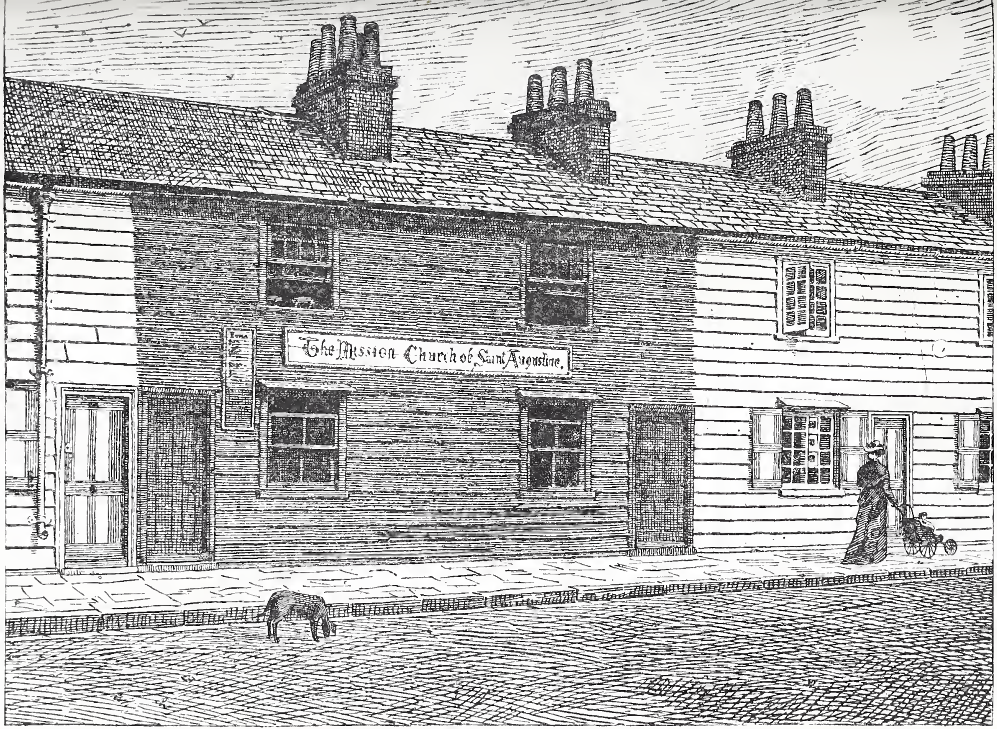
The Mission work, during these three years, has been making steady progress, and an earnest desire is now felt to place the work on a more secure and permanent basis.

Many persons visit Southsea every year, and yet, doubtless, have little idea how much real Church work is needed there. Health or pleasure seekers visit its more fashionable parts, and leave it retaining only an impression of its almost fascinating gaiety. They naturally enjoy its pleasures, and do not dream of the dark places, of the want, poverty, and sin which actually abound amid a teeming population, bordering closely upon their haunts of amusement. Standing on the broad common, or gazing from the windows of the handsome terraces which bound it, you see before you rippling waves, fair white sails, crowded steamers, hundreds of boats with their occupants, and numberless children at happy play upon the shore. To the west is the pier with its promenade, and its splendid military band. Beyond lies the harbour with its boundless interest and wealth. To the south extends the fair Isle of Wight, tempting the pleasure-seekers to cross those sun-lit waves, and to explore for themselves a spot so lovely, so enchanting.

Nor is the sun-burnt Common devoid of interest. There are the field-days, the reviews, the sounds of martial music, and the booming of cannon; there is all the endless round of interest which abounds in a great military and naval station.

But turn from the Common. Pierce through some of those streets leading from the sea, and fashionable Southsea, towards the railway-station, and how quickly the scene changes! Here is a network of low, narrow streets—a public-house, or beer-shop, at well-nigh every corner. Here live the dock labourers. You may walk through a space occupied by ten or twenty thousand people, and not see an empty house, or a space left on which one could be built. Very quiet, respectable streets, for the most part, but not all; drink, and wickedness, pollute many a spot, and hundreds and thousands of these living souls never enter within a church, or take part in its services. In this less favoured portion of Southsea the conventional district of S. Augustine is situated, and the difficulties of establishing the Mission here were, at first, very great. There were no resident gentry to come forward with support and sympathy—the Curate himself was a stranger; the district was too poor to raise a local grant to meet the stipend offered by the Assistant Curates' Society; and the people themselves were absolutely indifferent upon the subject. In this juncture the stipend of the Chaplaincy of the Royal Portsmouth, Portsea and Gosport Hospital, held by the Curate, was accepted by the Bishop and the Assistant Curates' Society in the place of a local grant, and since that time, the Hampshire Diocesan Association have aided the Mission with a grant of £50, afterwards raised to £60 a year.

Thus the Mission work began, but difficulties did not end. No building within the district could be purchased, or rented, for a temporary church, nor could a spot of ground be found on which such a building could be raised; and several months were lost in what seemed a fruitless search. At length a small freehold property, in a street most suitable as the site of the permanent Church, was offered for sale. It consisted of eight wooden houses, some of which are shown in the engraving, with a frontage of 107 feet, and garden depth of 75 feet; but no funds were in hand for such a purchase—the cost being £675, and the sale immediate. In this emergency a brother


The Mission Church of Saint Augustine.

S. Augustine Mission Chapel, Southsea.

of the Curate purchased the property, and is willing to hold it until it can be repurchased. The owner of the property assisting with a gift of £200, the little temporary Church was quickly built in the rear of the two centre cottages; the rooms of these cottages being opened up to form class-rooms, vestries, &c. The little church is built of rough brick, the walls colour-washed and stencilled throughout, with care and pains rarely bestowed upon a temporary building. It is planned, as shown in the engraving, with sanctuary, choir, and nave, and is capable of holding two hundred people. Every arrangement in its fittings and furniture is thoroughly church-like, and it has been enriched by the kindness of friends with gifts of altar, brass altar-cross, font, lectern, books, &c.; which gifts, it is hoped, will one day find their appropriate places in the permanent church. The expenses attending this work were met by the gift already mentioned, by the sum of £147 13*s*., raised by means of a circular appeal, by a donation of £30 from the Church Building Society, and by the gifts of private friends.

The services — hearty and thoroughly appreciated—are assisted by an attached and reverent choir (a fact of universal remark).

Within the last two years, an old meeting-house, opposite the Mission Church, used on weekdays for secular purposes, has, by the kindness of a friend, been rented for the Sunday-school, which quickly outgrew the accommodation afforded in the Mission class-rooms. In another, and very wretched part of the district, a room is rented for Mission use, and here is a second Sunday-school attended by many of the poor little ones living in the degraded streets and courts around.

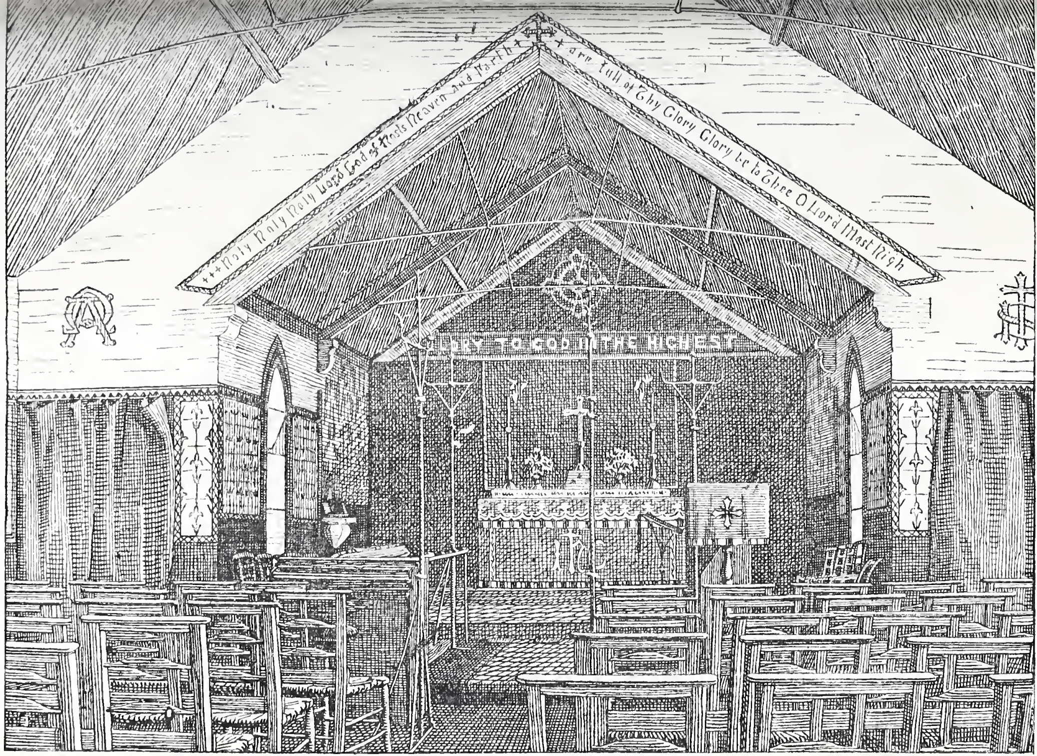
In yet another part of the district an infant nursery has recently been opened, and this, it is hoped, will be a help in working the district by bringing children to Baptism, and training them for the Sunday-school.

Active means are used to reach the people—classes, house-to-house visiting, mothers' meetings, penny readings, and social gatherings—and the Mission work has touched many hearts and many homes, and instances could be given, and multiplied, where grace and blessing have been evidenced. Among the large number baptized, nearly sixty are adults, and include in some cases entire families. A poor man came one evening to the Mission Church, seeking Baptism for himself and his wife, and to the inquiry what had awakened his desire, he replied that his child had repeated at home lessons learned at Sunday-school, and teaching gathered at the children's service. He had read the books she had brought home, and, to use his own words, "had come to consider that what was good for the child was good for the father." He, his wife, and an adult cousin, were Baptized and Confirmed, and are regular Communicants. One of the earliest persons awakened to earnest thought was a young man, who, although having been for some years in a Church choir, was unbaptized. He sought instruction and Baptism, and soon brought with him one of his family, who afterwards became a valuable helper in the Mission work. These two have since been removed—one by marriage, the other by business—but the Mission now numbers thirteen Baptisms from various branches of that family, eight of these being adults, and several of them married persons, whilst two others are now under preparation. Of another family, three sisters—all in decline—received Baptism, one shortly before her death.

Many instances could be given of lives struggling upwards, of old and young; of sick and dying comforted; of souls awakened; but we must pass on to plead for the great object in view—the means to give to these 6000 people an endowed and fitting Church, in which to offer worship to their God. The small sum of £165 has been raised, and placed by the Treasurer in the Bank of Messrs. Grant, Gillman, and Long, High Street, Portsmouth; and it is hoped that before long the working men attached to the Mission will form a Local Committee, and do their best among the dwellers within the district.

Subscriptions towards the Building and Endowment Fund may be sent to the above-named Bank, or to the Treasurer, E. K. Parson, Esq., King's Terrace, Southsea, or to the Curate in charge of the Mission, Rev. C. N. Oliver, 2, Park Lane, Southsea.

This Appeal is made in the Name of Him, in union with Whom the Church's work is one throughout the world.


+++ Holy Holy Holy Lord God of Hosts Heaven and Earth + + are full of Thy Glory Glory be to Thee O Lord Most High
GLORY TO GOD IN THE HIGHEST

S. Augustine Mission Chapel, Southsea.

Mediæval Provision for the Religious Wants of our Rural Populations.

IN our last Number we stated the way in which as the rural population of England increased in the Middle Ages, its spiritual needs were effectually supplied by the erection of Chapels of Ease and Hamlet Chapels; we pointed out how the legal difficulties in the way of Church Extension in those days made it necessary to get the Royal Licence to erect these auxiliary buildings under the guise of Chantry Chapels; and how under the pretext of their being for superstitious uses, all these Chapels and their endowments were confiscated by those who made Reformation a pretext for spoliation in the reign of Edward VI.

We have now to call attention to the case of the town populations. There was in the latter part of the Middle Ages, as England developed from an agricultural into a manufacturing and mercantile country, a great increase in the town populations similar to that which has happened again with the development of manufactures and commerce in this last century. The various spiritual needs of the town populations were met by our forefathers in various ways; and a study of the way in which the Church of Christ endeavoured to meet the requirements of those days must be of interest, and may be of use, to us under somewhat similar conditions, though in our day the problems are on a vaster scale, and in a more complex form. On careful consideration we shall see that the problem presented by a population which has outgrown the existing means of grace is twofold. There is a portion of the population which has grown up outside the reach of the existing Ecclesiastical machinery; and the population within the parochial system has grown so large that the flocks have become too large for anything like adequate care on the part of the shepherds.

It was the crying needs of the poor, neglected, miserable populations of the mediæval towns which led to the creation of new orders of ministerial agents. The ignorance of the people, and the growth of wild religious errors among them, led Dominic to found an Order of Lay Preachers; the disease, poverty, and misery among them touched the heart of Francis, and led him to found an Order of what we may call Brothers of Mercy. These Orders of Friars were the mediæval provision for the population, which had outgrown the means of grace. Admirable in their first conception, the errors in their constitution speedily led to practical abuses, which brought about their dissolution as the first step of the Reformation. Monasteries must be carefully distinguished in the reader's mind from Friaries. The former were founded in earlier times, in places remote from towns. The Friaries were placed within, or, more usually, in the suburbs of towns; there was, perhaps, not a single large town in the Middle Ages which had not one or more of these Colleges of Lay Preachers and Visitors as part of its religious machinery. The craving of the better class of the people for more efficient religious ministrations for themselves and their families led to the organization of Guilds and the foundation of Chantries. Those who are not familiar with the ancient history of our country have no idea of the vast number of these Guilds. Every town had its one or more Guilds, and each Guild its Guild Priest; its special daily Divine Service; its special religious meetings; and its Chaplain devoted to the special edification of its members. Every Church had one or more Chantries, with one or more Chantry Priests, sometimes bound by their foundation to preach sermons, or to help the Incumbent in his general parochial duties. And these Guilds and Chantries supplied the service to the souls of the people which we are trying to serve by additional Curates, and guilds, confraternities, classes, bands, and the like modes of bringing the pastoral care of the Clergy into more individual and close relations with the people.

In our last Number, Mr. H. W. King, the learned Essex Antiquary, was good enough to take a portion of the County of which he has so intimate a knowledge, and to give us notes illustrative of the provision for its rural population He has been so good as to give us a second series of notes of the provision made for the town population of Essex, which we subjoin.

Chelmsford.—The chief, though not the largest, town of the county has a spacious church, in which were three Guild altars and one Chantry. I have not examined the original Chantry rolls for this parish, nor, if they exist, have I found them anywhere cited. The Chantry founded by Sir John Mountney was so well endowed, its value at the Suppression being £11 10*s.* *per annum*, that it is hardly probable that it had not a Priest incumbent; and the same may be presumed of the Guild of Corpus Christi which was worth £8 15*s.* *per annum*. The other two of Our Lady and of S. John were of small annual value, the latter insignificant. Besides these, however, on the north side of the Church, and not far from Bishop's Hall (a Manor belonging to the Bishops of London, until alienated by Bonner in 1545 by grant to Henry VIII.), in a field near the way leading from that hall to the town, stood a Chapel dedicated to S. Margaret. It was appendant to the Manor, and there are some collations to it by the Bishops, in Register *Baudake*, in the years 1321, 1336, and 1337. The absence of records of collations in later books is no proof that Chaplains did not continue to be appointed.

Another outlying Chapel, belonging to the Abbey of S. Osyth, stood in a field called Long Stamps, between Moulsham Hall and Gallow Common. Sepulchral stones with brasses inlaid have been taken from the site. At the Dissolution the Chapel with part of the tithe of Moulsham Hamlet, which belonged to the Abbey of S. Osyth, valued at £5 per annum, were let; but afterwards (31 Henry VIII.), the site and the moiety of tithe pertaining to the Abbey were granted away by the King.

There were thus two outlying Chapels, and, probably, not less than four parochial clergy besides the Rector.

But besides these, there was the very important aid of a small convent of Dominican Friars, whose special mission was *preaching*. Their Churches were designed for that object, and for the accommodation of an auditory. A typical church of this order exists at Ghent.

It is not saying too much to note that these chapels were necessary at the time, and that their revenues were adequate to future requirements; for they would have sufficed for the endowment of the new chapel in Moulsham Hamlet; certainly, if supplemented by the income of the Friary, valued at the

Suppression at £9 6*s.* 5*d.* The work undone here, as in numerous other places, has been required to be done afresh.

COLCHESTER.—This is considerably the largest town in the county. With the Liberties it is divided into sixteen parishes. Eight are within the walls, four without, and four within the Liberties. The churches and most of the parishes are small and very slenderly endowed. Looking at the number of churches with a Priest attached to each, the spiritual provision for Colchester during the middle ages and thenceforth, appears ample. The Church of S. Botolph's parish was both conventual and parochial, attached to a monastery of Canons Regular of S. Augustin. That of S. Mary Magdalen, which belonged anciently to a Leper Hospital, is also parochial, and the parish a Rectory of which the Master is always Rector. It is owing probably to this circumstance that the endowment escaped complete confiscation. It at first underwent the common fate of such foundations. It was held for a time by Bishop Bonner in free-alms. After that, the lands belonging to it were squandered away, and some irrecoverably lost; and the Chapel of the Hospital was totally demolished. Next, Queen Elizabeth granted the remaining revenue to her French secretary, one Nicasius Yetsweirt. After this a remarkable and very unusual event in the history of sacrilege occurred—restitution by King James I., who in order to bring it again to its pious and charitable use, in the year 1610, under the title of the College or Hospital of King James, restored all the lands, revenues, and possessions, whatever, settled at first upon it by the founder. The King ordained that it should consist of a Master and five poor persons single or unmarried; that the Master should have the cure of the souls of the parishioners of S. Mary Magdalen, administer the Sacraments and preach by himself or curate, and pay each of the said poor persons 50*s.* a year. Notwithstanding, at the close of the seventeenth century it was, as it seems, a very poor preferment, and the parish comprised only fifty acres and fifty-eight houses. Down to the middle of the last century there had been neither institution nor induction to the Rectory, so far as could be discovered; and the church continued small, mean, and dilapidated. Its revenue has, however, increased to the present reputed value of £330 per annum, the extent of the cure of souls has been enlarged, embracing a population of more than 1000. Upon the induction of the late learned and accomplished Rector, the Rev. Barton Lodge, he erected a handsome new church, and the benefice, whose present income is derived exclusively from the improved value of the endowment, is one of the most valuable among the slenderly endowed churches in the borough, some of which were impoverished by alienation of their property at the Reformation.

I have condensed this account of S. Mary Magdalen, with what brevity I could, from the County Historian, still I have extended my notice to an unusual length, on account of the striking illustration it affords of the incalculable benefits which would have accrued in after-ages in the alleviation of what we are accustomed to call "spiritual destitution in populous places"—and of bodily suffering as well—by the preservation of such benevolent institutions as the Hospital of S. Mary Magdalen. What one may almost call the prescience of the mediæval church, seems to have provided for all time—save where entirely new towns have arisen. Another object is to place this restitution by King James in contrast with the fate of like institutions and some *quasi* restitutions of other foundations.

To return. There was also in Colchester the richly endowed Benedictine Abbey of S. John. A convent of Crouched Friars of the Order of S. Augustin; another of Grey Friars. In the parish of S. James was a chapel of S. Anne; in that of S. Nicholas a chapel dedicated to S. Helen. There were ten Chantries of which six were in parochial Churches and Chapels. One of these had two Chaplains, the rest one each. Excluding the four churches within the Liberties of the Borough, we get as the result, twelve beneficed clergy and fourteen chaplains; in all, twenty-six parochial clergy officiating within the town. Whatever benefits, spiritual or temporal, the monastic orders may have conferred, these are left out of the question.

. HARWICH.—Though this is a town of considerable antiquity, and was made a Borough in the reign of Edward II., it is but a chapelry of the village of Dovercourt from which it is distant one mile. It has but one church, and in 1862 its population was 3383, exclusive of Dovercourt. It was a donative curacy, and we have no record in Essex history that there was any Guild or Chantry Priest here. I have, however, discovered that there certainly was one, for John Woodlace of Harwich, by will in the year 1514, after desiring to be buried in the church of S. Nicolas, Harwich, says, "I bequeth to the mayntanyng of Saint George's Priest *in the same church*, xl*s*." Thus rendering it certain that there was a Guild Priest officiant in Harwich Church. Morant certainly speaks of a Presbyter Guild or Fraternity of S. George in Dovercourt which may have comprehended Harwich, and had the same Chaplain. The special mention of a Priest in this will denotes that we are generally right in assuming there was a Chaplain where we find the existence of a Guild of any importance.

COGGESHALL.—Attached to the Church of this town were two Chantry Priests. One of the chantries, which was probably of early date, was founded by several persons "for the maintenance of a Priest for ever, to sing masse in this church and also *to help serve the cure*." In the report in the Certificate of Chantry-lands given in Edward VI.'s reign is this particularly instructive observation,—"The same towne of Coggeshall ys a populous towne and having yn yt to the number of 1000 houseling people (i. e. communicants), and have noe more but the Vicar and the said Chantrye Priest to minister there who ys not able to serve the same without helpe." Not the smallest regard was, of course, paid to this. What cared the statesmen of Edward VI.? The great tithe had already been given by King Henry VIII. to Sir Thomas Seymour, and now the endowment for an assistant Priest was taken away, and the Vicar of this "large and populous parish with 1000 communicants" and a benefice impoverished by the State (worth at the present day but £215 per annum) was left to struggle on single-handed as best he might. The roll of communicants soon diminished and nothing approximately like has ever since been seen. But this was not all. There was the other Chantry founded in 1518 by Thomas Paycocke, Esq., who gave 500 marks to provide a maintenance for a Priest and six poor men to pray or sing mass in S. Catherine's aisle in this church, before the altar of S. Catherine. I have not referred at present to the will, but I do not gather in this instance that the ordinary duties of an assistant curate were prescribed by the founder.

I have rather recently discovered and published one fact in connexion with the ecclesiastical history of Coggeshall of which no previous mention is to be found, that in 1500, Thomas Halle of that town bequeathed "toward the edifyinge and makyng of a chapell within the said towne of Coksale *xxs.* to be paid when the said chapell is in werking." It looks as if a Chapel was then about to be built. It remains to be discovered whether it was actually erected, anyhow we find there were two secular officiating clergy besides the vicar.

Not far distant from the town, in a locality denominated Little Coggeshall, was a convent of Cistercian Monks. The Abbot's private Chapel remained, structurally, fairly intact, and has, within late years, been restored and appropriated to its original uses, after 300 years of desecration. It will not be out of place to say in the *Church Builder* that it is one of the most interesting examples of ancient brickwork extant, being of the Early English period of architecture.

WITHAM.—The town of Witham is a half mile or more from the parish Church. It had two richly endowed Chantries. The oldest, founded in 1397, possessed 160 acres of arable and pasture land and 30 of wood, and a yearly rent of 7*s.* 11*d.* The Chaplain of this was required to perform service daily at the altar of S. John the Baptist; and the Priest of the other was to sing mass daily at the altar of S. Mary. This Chantry at the Suppression was found to be endowed with a messuage and garden near the churchyard (probably the dwelling of the Chaplain), an estate called Olivers, and divers lands lying in four parishes, the whole valued at £10 8*s.* 1½*d.* *per annum.* Witham is in the certificate described as a great and populous town, having in it by estimation 500 houseling people, and a thoroughfare for the king's liege people to lodge in. Neither those facts nor the spiritual necessities of Witham saved the endowments; they were seized by Edward VI., and immediately disposed of.

Here were endowments large enough to have formed a sufficient one for the incumbent of the new church, which three centuries later has been erected within the town, a purpose to which it might have been applied more than three centuries ago. The annual rental might even have accomplished more.

HALSTEAD.—The population of this town and parish at the present day is upwards of 4000. The church had originally two Rectors and two Patrons, but in the 13th century John de Chishall, Bishop of London, for the better increase of the portions of the Minor Canons and Vicars of S. Paul's, assigned £8 per annum to the minor canons, £13 to the Vicars Choral out of the profits of this church, and constituted it a perpetual Vicarage.

In 1340, Robert Bourchier, Lord Chancellor, obtained licence from Edward III., to found a College or Chantry in this church for a Master and eight Priests. He did not, however, complete his design, but it was effected by his grandson Bartholomew, Lord Bourchier, and very amply endowed by him in 1411. The prescribed duties of these clergy, so far as appears, were to celebrate Divine Service in Halstead church for the souls of the founder and their families, &c., and for all the faithful departed. It is not, however, to be supposed that they limited themselves entirely to those functions, although the commemoration of the founders, &c., was an imperative obligation in the performance of the Divine offices. The College or Chantry House was in the heart of the town, which, at the date of the Suppresion, had in it 500 communicant persons.

In the highway where the roads from Braintree and Gosfield meet, formerly stood a chapel dedicated to the Holy Trinity. The foundations were visible in Morant's time, a century ago, *and formed a triangle* of which the sides were 65 feet long and the base 56. There belonged to it a house, garden, and some land. There were therefore 10 clergy ministering in the town of Halstead and one attached to an outlying Chapel.

BRAINTREE.—The population of Braintree is somewhat larger than Halstead. The church from the earliest time from which there is any record of the presentations, namely from 1332 to 1433, had both a Rector and Vicar, but the Rectory was a sinecure in the collation of the Bishops of London and the Rector appointed a Vicar. This was manifestly an Episcopal abuse. About 1416 the Patronage came into the hands of the Prior and Convent of Carthusians in London, to whom afterwards Richard Clifford, Bishop of London, appropriated the Rectory, which, being alienated at the Reformation, has ever since, with the presentation, been repeatedly subject to bargain and sale.

A chapel for a Chantry Priest was founded near the old Church which was situate upon a hill, half a mile east from the present structure which were begun in the reign of Edward III. and built in a situation more convenient for the inhabitants. The chapel with its sufficient endowment of £8 2*s.* 3*d.*, its estimated value at the Suppression, was of the foundation of the Bishop of London and is mentioned as early as 1364. It stood a century ago, then converted into several little tenements.

There were as many as six Guilds or Fraternities in this parish. One (or more) presumably maintained a Chaplain.

BOCKING.—The Rector of this parish is also Dean of Bocking, it being the head of the Archbishop of Canterbury's Peculiars in Essex and Suffolk. I have bestowed less original research upon the history of this part of the country; but I find there were three altars sufficiently well endowed in this church to imply that they were served by as many Chaplains, and there were two others less considerable. The number of communicants at the Suppression was 800.

GREAT DUNMOW.—Morant, the Essex Historian does not mention either church or chantry in this parish. It is conclusively proved, however, by Mr. W. T. Scott, in his History of Great Dunmow (1873) from incidental entries in the early records belonging to the parish, that there was one outlying chapel and another in the town itself. The latter, moreover, is distinctly referred to in the original Chantry Roll. There were also two chapels within the church; one of these, a side chapel forming the south aisle of the chancel, was dedicated to S. John; the other, probably at the east end of the south aisle of the nave, was under the invocation of S. George. It is not unlikely that one or both of these may have been chapels of Confraternities, though we find no mention of a Guild here. It is scarcely to be supposed that in a town of this size there was not at least one such association. They were very numerous, and many remain to be discovered. I have found some of which there is no published account, and several in places where they would least have been expected to be met with.

An entry in the churchwarden's accounts seems rather to imply that there was a "porch chapel;" but the architectural evidence as it respects the room over the porch, which is presumed to be indicated, is in my opinion against it. The outlying chapel is called "Byshopswood Chapell," and its site is very precisely indicated by the records and identified by the name of an adjacent close and the discovery of foundations. It is further shown by the parish records that there were a sufficient number of clergy living in the parish to serve both the chapels and the church. In 1529 there are three Priests mentioned besides "Mayster Vycar," viz. "Sur John Mylton," "Sur Wyllyem Wroo" and "Sur Gutfraye." "It is not a pleasant reflection," observes Mr. Scott, "that 350 years ago Bishopswood had a Chapel of its own, while in this advanced nineteenth century its inhabitants, unless they can walk four miles to their Parish Church, must either go to other churches, and those not very near, or be satisfied with an occasional service in a barn." There would be hundreds of such dismal pages in a detailed and authentic history of the Reformation.

With respect to the Town Chapel, the Chantry certificate is as follows:—Dunmow Magna.—Certain lands given by will and also put in feoffament to divers persons to find a Priest for ever. The said Priest to say Divine Service in the Chapell sett and Buylde in Dunmow streat, which is distante from the Parish Church there half a myle. About which chapell is the Chife p'te of the Towne the nomber of 600 huslyng people and above. Which lands ben worth by yere £7 19*s.* 3*d.*

The net value was £6 3*s.* 4*d.* It is perfectly clear, as Mr. Scott has remarked, that, "whatever was the purpose of its foundation, is was used not merely as a Chantry but as a place where those of the townspeople who were inconvenienced by their distance from the parish church (which is slightly understated by the Commissioners) might attend Divine Service."

Here, then, in a town with a population, at the present day, of a little over 3000 souls, was a Vicar with three other resident parochial clergy, one of whom probably served the altar of St. John within the church.

THAXTED.—Not having examined the chantry records of this district, I am unable to give a certain and satisfactory account of the number of clergy attached to this church. It is a cruciform structure, and judging from its spacious and stately character, the lengthy proportions of its choir and chancel, with a richly-adorned Ladye Chapel, the number of obits founded here, and a proportionable number of chapels and altars, one cannot but conclude that there must have been several permanently attached clergy. There are four altars named besides the High Altar and that of the Ladye Chapel. There was besides a considerable endowment for the Jesus Mass. It is also upon record that there was a chantry house in the town, with appurtenances, which, having passed through several hands after the suppression, was purchased by the Vicar in 1589, and converted into an almshouse. There were also several Guilds, for the Moot-hall of the Corporation, while it lasted, had originally belonged to the Guild of S. John Baptist; but was used in aftertimes by the rest of the Guilds, except that of the Holy Rood, which had a hall of its own. The chantry was handsomely endowed, the annual value at the suppression being 11*l.* 19*s.* 10*d.* The town had within it 800 communicants. The Rectory, with its tithes, having belonged to Stoke College, passed into lay hands, and whatever the original number of assistant clergy, one only thenceforth remained to serve the cure.

It appears from the will of Sir John Cutte, of Horham Hall, in this parish, that in 1521 he was engaged in building a Chapel in which his remains were, on its completion, to be deposited. A Priest was to serve this chapel and celebrate thrice a week, but only one of the masses was directed to be of *requiem*; and thrice weekly was he to recite the Offices for the departed. Until the Chapel was complete he was to celebrate at the Altar of the Holy Trinity in the church (an altar not mentioned by our historian). To this was added by the testator an almshouse for twelve bedesmen. This foundation, if it took effect, must have been, in fact, of brief duration; but of four existing almshouses, that belonging to the manor of Horham, and in the patronage of the lord, may be its representative.

Everything here, at all events, denotes a staff of clergy.

SAFFRON WALDEN.—Of the number of Clergy in any way attached to this large and magnificent church, besides the Vicar, I find nothing upon record; and beyond the bare mention that there was a Guild of the Holy Trinity, no account of its chapels, chantries, or altars. There was an Abbey of the Benedictine Order, but distant from the town. They held the Rectorial tithe, and were patrons of the church. It is scarcely conceivable that, even for the solemnities of the Divine office, in such a structure, there were not several.

ROMFORD.—This is a considerable market town, lying on the high road from Colchester and Chelmsford to London, from which it is twelve miles distant. Though but a chapelry of the extensive parish of Hornchurch, it was always important from its location, its hostelries at all periods receiving a continuous succession of guests—being one of the stages on the main road. It had grown so considerable in 1247, as to obtain the privilege of a market, though a chapel was not built until the reign of Edward II., and that a quarter of a mile nearer to Hornchurch than the succeeding structure, which, on the decay of the first, was built on the present site in 1410, and obtained the right of sepulture. And thus the growing necessities of the people were provided for.

In 1480, Avery Cornburgh, 'Squire of the Body to Henry VI. and Edward IV., founded a Chantry here. The particulars for the management of the foundation and the prescribed duties of the incumbent he caused to be set forth in a quaint epitaph engraven in brass upon a tomb prepared in his lifetime. This inscription Weever has fortunately preserved for us. The deed of foundation was by indenture tripartite. One part was to remain wlth the Bishop, another with Avery's heirs, and the third was committed to the charge of the bailiff and wardens of the town, to be by them preserved in a chest in the church.

They were to dispose the income, and upon a vacancy elect a Priest; if they failed to do so within six weeks, the Bishop was to appoint, and if he failed to do so within the same term, then the King was to nominate, but only for that turn. The incumbent was required to be a Doctor or Bachelor of Divinity or a Master of Arts, obviously with the view of securing an efficient scholar and theologian, for beyond the ordinary duties of his Chantry, he was to preach two sermons (or more) every year "at two times severall," in each of the churches of South Ockendon, Hornchurch, Dagenham, and Barking. The extraordinary duty of this particular Chantry Priest was therefore that of a lecturer. It is only in rare instances that we can obtain the express terms of these foundations, and that we do so in this, is entirely owing to the extraordinary means that the founder adopted for perpetuating the record, and to its accidental preservation till the time of Weever. The yearly value of this Chantry was £15, a large income. Bearing upon the subject of lectures, I have before me the will of an Essex Rector, written in Latin and made at the close of the fifteenth century. He bestows the bulk of his property to pious and charitable uses. Among other objects he directs that one, who was certainly a Chantry Priest of his own church, should be preferred before all others, if he wished, to proceed to the University of Cambridge, and celebrate there for testator's soul, &c., during the space of seven years, and also during that term, if possible, to frequent the schools (he was already a Master of Arts), and study the Holy Scriptures that he might be better able to disseminate the Word of God among Christian people. He was to preach on the Sundays and Festivals during Lent, either in the church to which he was attached, or, by licence of the Bishop and leave of the incumbents, in others. If unwilling, or otherwise hindered, then some other worthy and sufficiently learned Priest and Master of Arts was to be selected. He died a beneficed Priest in 1518. These and numerous other examples sufficiently answer the random assertions, whether the result of prejudice or ignorance, that the chantry priests were unlettered and did nought but say mortuary offices. "Capellani," which commonly distinguishes these clergy, were numerously preferred to benefices, and very generally they answered to the modern, but at that time unknown designation of Curates.

There was another Chantry at Romford, of the value of 6*l.* 7*s.* 6*d.* *per annum*, founded by divers persons to find a Priest called our Lady Priest to say Divine Service in the chapel. The communicants were returned, by estimation, about 900.

Romford had, therefore, three permanently endowed clergy. There was a Guild here whose lands were valued at 4*l.* 16*s.* 2*d.* *per annum*, but it does not seem to have had a Priest.

BARKING.—This large and populous parish and town had anciently two Vicars, "ex parte Australi," and "ex parte Boreali;" but the vicarages were consolidated in 1398. Morant says there were three Chantries in the parish church, and this implies as many Priests. I cannot now refer to records which might possibly supply the desired information. I conjecture an error with respect to the third Chantry at the altar of S. Ethelburga. There was certainly one under that name in the Conventual Church, and the reference note leads me to think the historian has assigned it erroneously to the parish church.

There was a Chapel in the parish called S. Anne's, which, with its endowment, was confiscated and granted to one Richard Robson in 1572. If this were remote from the church of this extensive parish, the deprivation was the more cruel.

We shall probably not err in assigning three and possibly four clergy to Barking, besides the Vicar, in pre-Reformation times. Of course there were others who were required to officiate in the Church of the Benedictine Nuns.

Great Ilford is one of the wards of Barking, and the large village lies on the main road between Romford and London. It is distant more than a mile and a half from Barking. Here was a Leper Hospital founded by the Convent for their leprous tenants or servants as early as the reign of Henry II. It consisted of a Secular Master, a Leprous Master, thirteen brethren, two chaplains, and a clerk. Had this well-endowed institution been righteously dealt with at the Suppression, or as that of St. Mary Magdalen at Colchester, it would have adequately provided for the needs of the locality. The first grantee, in 1572, covenanted to appoint a fit Master who should keep the premises in repair and provide convenient habitation for six people with an allowance of 45*s.* a year. Afterwards he directed that a fit person should read service there every Sunday. In 1591 the notorious hunters after concealed lands, Dawes and Tipper, got a grant of it. A few years later it was recovered by action at law. In Morant's time the Chaplain's stipend was 14*l.* per annum. This income was supplemented by subscription of the inhabitants of Ilford who resorted to it, and by these means the spiritual needs of this large and remote hamlet were supplied, although the chaplain, unless he chanced to be a curate of the mother church, had no cure of souls and could perform no spiritual function outside the walls of the Hospital. Within the last half century a church has been built at Ilford; but notwithstanding the growth of population, three centuries did not restore the mediæval status.

MALDON.—This Borough town was included in the former notice; but in order to render the account of "Town provision" as complete as we can make it, we may repeat that the mediæval provision for Maldon was three churches and eight parochial clergy: since the Reformation there have been but two Churches and two Vicars.

St. James's Church, Piccadilly.

ST. JAMES'S, Piccadilly, has a special interest as the most perfect example of the type of Church which was adapted to the requirements of the "school of thought" of Leighton and Tillotson; it has been carefully kept unaltered to the present day, and its restoration, at last, with some modifications calculated to adapt it somewhat to the present requirements of public worship, is not without significance. It was re-opened in the middle of October, and is worth a visit. We borrow an architectural description of it from the columns of the *Building News.*

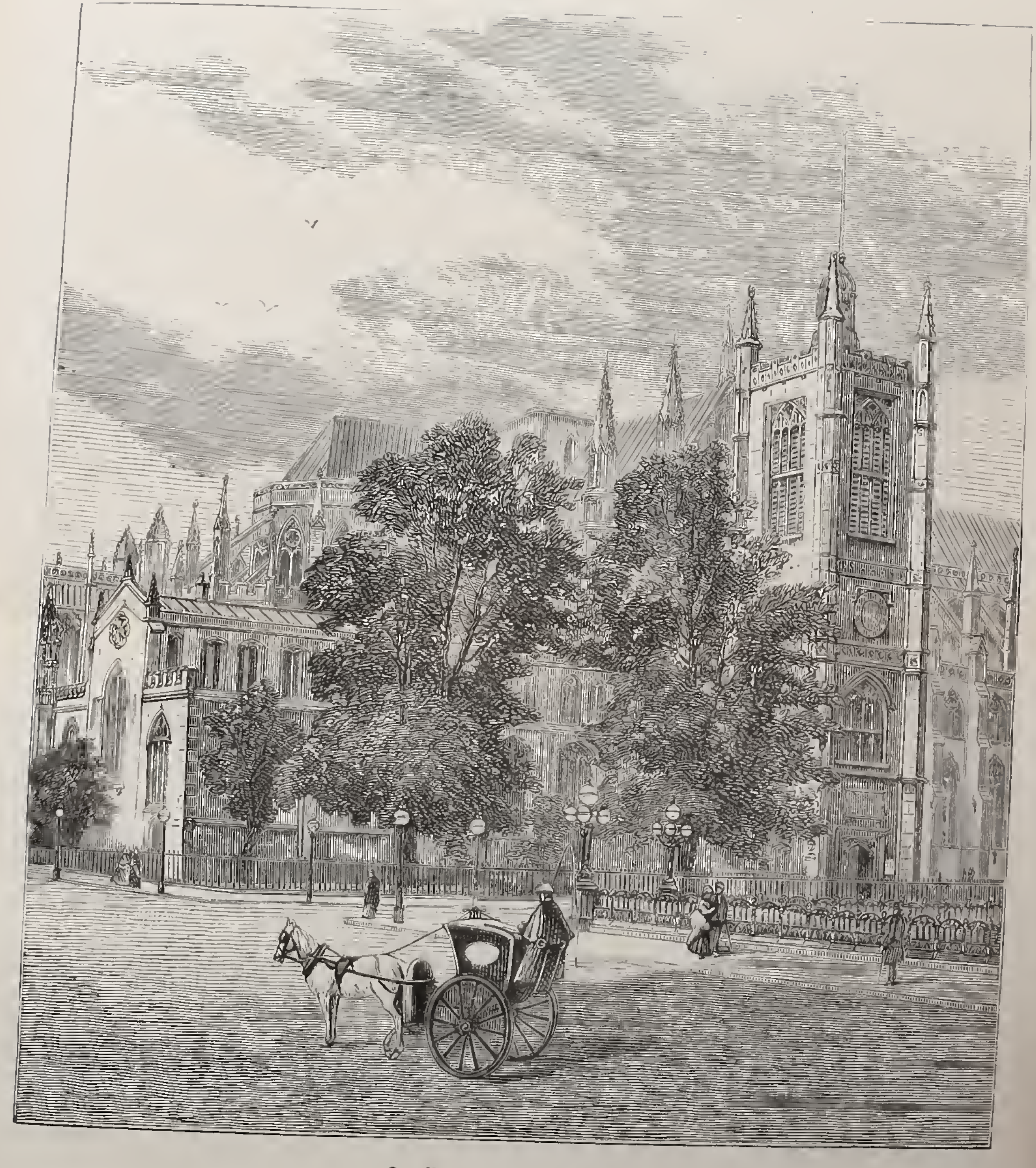
It was built at the cost of £8500 (Henry Jermyn, Earl of St. Alban's, being the chief subscriber), as a Chapel-of-ease to St. Martin's-in-the-Fields, and was finished in 1684, at a very critical period, and within a short time of the close of Charles II.'s reign. Its chief interest to us, however, is in connexion with the fact that Sir Christopher Wren designed it, and is said to have taxed his powers to provide "a room so capacious, with pews and galleries, as to hold 2000 persons, and all to hear the service and see the preacher," and we have it on record that Wren considered this to be one of his best churches. That great master of planning endeavoured to adapt both the Greek cross and the basilican type to congregational purposes, and St. James's is certainly one of the best studied arrangements on the latter plan. Its proportion has been fixed from a careful consideration of the range of the human voice, and the galleries are skilfully contrived to enable every one in them to see and hear the officiating clergyman. To estimate properly the interior of this church we must look back at the condition of religious worship of the time. We must remember it was in the period of the Revolution; the Church and the Nonconformists were struggling for ascendancy, though the false pledges of Charles and James II. had tended to make England more Protestant than ever. We cannot wonder that this national sentiment found utterance in the prevailing style of church building—that the ecclesiastical tyranny of James should have brought about a reaction, and have favoured the views of Leighton and Tillotson. The wants of congregations rather than the requirements of priests led to the erection of cumbersome galleries and pulpits, and the unpronounced sacrarium, and Wren had the skill to adapt these wants in the least offensive manner. In St. James's he seems to have been successful in perfecting his plan. Here we have a church in which the galleries are the least obtrusive of any we know of, forming as they do an entablature between two orders, or the piers supporting the gallery and the Corinthian order above, which carries the main circular vault and the cross vaults above the galleries. Thus a great economy of space and roofing is effected, and the wide unsightly ceiling we see in most galleried interiors is avoided. The gallery, in fact, becomes no longer an obtrusive feature, supported on a row of independent pillars projecting into the body of a wide church, but in reality an integral part of the building. The circular ceiling of plaster springs from an entablature of the Corinthian order, the columns of which divide the nave and aisles into five bays. Each compartment of the centre ceiling is divided by ribs, with a kind of enriched guilloche, and is panelled in three. Perhaps the weakest part of the design is at the intersection of the middle vault with the side arched bays, and the want of apparent support to the wall end of the cross beams or entablatures from which the side arches spring, there being at the wall end only an enriched corbel. Directly above the intersection of the side arched vaults and main ceiling are small elongated panels, the under side following the curve of the cross vault; and these panels are decorated with plaster enrichments of foliage, with cherub heads in the centre. The upper panels of the main ceiling are quite plain, with the exception of pateræ perforated for ventilation at the crown. One of the chief features of the interior is unquestionably the treatment of the east end. There is no recess, except a very slight reveal at the sides of the large eastern window, which extends from the top of the reredos to the ceiling. The window is of three lights, divided by pilasters of the Corinthian order, and is of two orders also in height, the upper centre light having a circular head. The effect is not unpleasing, and the double tier is adorned with stained glass, representing "The Agony in the Garden," "Our Lord Bearing the Cross," "The Passion," and "The Ascension"—the two last subjects occupying the lower and upper central lights respectively. The glass was inserted in 1846. The altar-piece, however, is certainly the *chef-d'œuvre* of the interior, and is a most interesting example of the decoration of the period, though we cannot say we are pleased with the large gold surfaces of the Decalogue panels, which appear to kill the *ensemble.* The upper part of the altar-piece is pedimented segment shape, and the sides are adorned by pilasters, which form a continuation of those of the gallery. In the space thus formed between the two panels for the Commandments and the outer framework is a flat surface, now painted a dark olive green, enriched by some striking carvings of Grinling Gibbons. These form garlands and flowers, the centre subject beneath the pediment being a beautifully-carved pelican with her young. On each side is a dove, while the side spaces are filled with garlands and bunches of fruit and flowers, most richly designed, and in alto-relievo. Evelyn describes the altar-piece in his "Diary" as surpassing any in England or abroad, and mentions the white marble inclosure, the rich plate given by Sir R. Greere, &c. The pulpit and reading-desk are also interesting as examples of woodwork of the 17th century. The pulpit of oak is hexagonal, and stands upon a cluster of three fluted Corinthian columns, also of oak; the base of the pulpit, of ogee contour, is richly carved with a leaf pattern, while the angles are supported by detached pillars, spirally carved, with Ionic volutes, the side panels being adorned with carvings representing Scriptural scenes. Round the top is a rich hollow-leaf cornice and frieze, with cherubs' heads introduced over the panels. The angle pillars are terminated by carved pendants, and the stair railing is a beautifully executed piece of scroll-work. The reading-desk has been reduced in height by cutting down the base. A plain open-railed top square on plan forms the desk, which is supported on a solid panelled base. The white marble font is a remarkably good example of the design of the period and the skill of Grinling Gibbons, its carver, representing the Fall of Man, the Salvation of Noah, and other subjects. A small, circular, shallow bowl is supported by a rather lofty stem, in the form of the trunk of a tree; at the roots or base stand, one on either side, figures of Adam and Eve, the serpent coiled round the upper part of the trunk, and presenting Eve the apple. They are cleverly sculptured. The bowl is adorned at its base by the foliage and fruit of the tree, and on one side we observe a bas-relief carving of the Baptism of St. John. A fine organ adorns the west end, and is said to have been built for James II.'s oratory at Whitehall, but was given to the church by Queen Mary II. in 1691. We cannot say much for the church externally; it is too plain to need description. The dingy brick walls are relieved by stone window-dressings of almost ugly proportions, and the tower at the west end, with its wooden spire, is the only feature of any interest. This steeple, says Timbs, was the work of a carpenter, whose design was preferred to that of Wren from motives of economy, but we should be sorry to vouch for the truth of the statement. It is said a fire occurred in 1792 in the vaults, and a large number of coffins were destroyed. Several eminent divines have been rectors of St. James's. Hoadley, afterwards Bishop of Winchester, Drs. Tenison and Secker, Archbishops of Canterbury, were rectors of the church; Dr. Samuel Clarke, also, the well-known philosopher and theologian, the author of doctrines of a semi-Arian character, and chaplain to Queen Anne, was rector of the parish in 1709. Many celebrated men repose in the churchyard, among them Brookes, the anatomist.

One of the alterations made during the last few weeks consists in the rearrangement of the east end of the church. The high-panelled pews of oak have been reduced in height round the reading-desk and pulpit; these have been shifted from their former positions and placed farther westward, so as to give room for the additional step to the altar enclosure, which previously was nearly on a level with the church floor. The upper step is of black marble from the Isle of Man. The railing is of white marble, with bronze open panels of scroll-work; a new capping has been added, and an extension to the width of the sacrarium of about 8 ft. has been made. The background of the reredos has been painted a dark green, diapered, and with the black and white marble paving of the sacrarium arranged geometrically, a considerable improvement has been effected in this part of the church. The single Corinthian columns supporting the roof are of Sienna marble imitation, but the capitals have been wholly gilded. The lower pillars are painted chocolate, but no attempt to relieve the capital mouldings or egg and tongue ornament in them is made. We find the walls have been simply coloured a buff tint, and the panelled ceiling plainly distempered a cream white. It is rather a pity a more complete scheme of decoration or relief was not attempted, as the interior has still a very unfinished look, and the ornamental ceiling certainly looks out of keeping with the decorative treatment of the columns and their gilded capitals. There was an excellent opportunity for the introduction of a little tinting to the plaster enrichments and panels, if not of gilding moderately expended, and we see the enhanced effect of the latter treatment in the few panels at the extreme east end of the ceiling over the altar which have been picked out with gold. Wren himself, we believe, intended these plaster ceilings to be relieved in some way, though the parish authorities in this instance appear to have acted upon the safe principle of doing as little as possible. The only objects that strike the visitor are the columns, the darkly-painted east window, the rich organ over the west gallery, and the stained glass in the windows; but we conceive these features would have been united and harmonized by a more general scheme of moderate decoration. One feature certainly calls for some relief, and that is the gallery front. This forms an entablature to the lower pillars, and we consider a little judicious colour in some of the mouldings of the cornice would much enhance the effect, without obtruding it upon the eye. We fully commend the removal of the font from under the west gallery to the octagon vestibule, the marble paving, and the stained glass window in place of the centre tower door, thus opening up a lost feature, and bringing into notice a striking work of 17th century art. The work has been executed under the directions of Mr. Wimperis, architect, Sackville-street.

St. Margaret, Westminster.

PEOPLE often wonder why a small Parish Church should have been built so close to a grand Minster Church, as St. Margaret's is to the Abbey.

Cathedral and Minster Churches were not themselves parish Churches; they served other important ends in the religion of those days: but it was often found practically desirable to build a parish Church in their immediate neighbourhood in order to meet the religious wants of a population which had grown up outside the Monastery or Cathedral. In the same way small Chapels were often added to parish Churches, sometimes attached to the Church, sometimes standing detached within the churchyard, to make convenient arrangement for the special devotional services of



St. Margaret's, Westminster.

groups of Christian people, other than the solemn Divine Service of the great congregation. The gathering of a population of parents, tradesmen, &c., round some great public school will illustrate the first case; it would manifestly be undesirable to admit a mixed congregation to the school-chapel, so a new district Church is erected for them. The second case is illustrated in the arrangement of a daily-prayer Chapel in many of our new parish Churches.

People often wish to pull St. Margaret's down, in order to get an uninterrupted view of the Abbey Church. They are people of the same order of taste as those who wish to pull down the organ-screen of a Cathedral, or object to a chancel-screen in a parish Church, because it interrupts the "vista." For ourselves we prefer to retain the screen, which has the effect of throwing back the east wall into distance, gives additional apparent spaciousness to the chancel, and really lengthens and gives interest to the "vista;" and in like manner we prefer to have St. Margaret's where it is, to give scale to the great Minster—whose aisle-walls are loftier than St. Margaret's tower, and to add to the complexity and picturesqueness of the architectural grouping.

When we glance for a moment at the history of St. Margaret's, we soon learn that, even amidst the unrivalled monuments of our national history which surround it, it has historical associations which would make its destruction a piece of Vandalism. The present guardians are not destroying but restoring it, and a recent visit enables us to say that the work is being admirably done, and that when it is finished the Church will be one of the finest of the ancient Churches of the capital. It is only when we are inside it that we recognize what a large Church it really is—one of those lofty, spacious interiors, with slender pillars and ample windows, which only the Perpendicular style gives us; and which make us sometimes wish that architects and their patrons were not so wholly given up to the earlier styles. St. Margaret's has, however, one defect, the east end is not satisfactory, and it detracts considerably from the beauty of the rest of the interior. It is to be hoped that something will be done to remedy this one blot on an otherwise grand and handsome Church. We gratefully acknowledge our obligation to the Proprietor of *Church Bells* for the wood-cut which illustrates our observations on the general effect of the Abbey and the Church.

The New Peal of Bells at St. Paul's.

AMONG the most important and encouraging of the many encouraging signs of the times are the steps by which the Dean and Chapter of St. Paul's are trying to make the Cathedral the centre of a revival of religious life in the Metropolis, and the way in which the people of London respond to these efforts on their behalf. It is full of instruction for all of us to see how large an influence external things which appeal to the senses may be made to exercise on the religious sentiment of a people. For two centuries the Cathedral, as by far the greatest and noblest building of the Metropolis, has borne testimony to the paramount importance of religion; for two centuries its gilded cross, towering aloft, catching the sun's rays and shining bright and clear above the dim atmosphere of the City, has borne witness for Christ. On All Saints' Day the silent building for the first time found a voice, when a peal of twelve bells burst out and rung their mellow changes far and wide over all the City; along every street, down into every court, through Exchange and Bank and shop and office, thrilled the novel sounds, which will announce great Church festivals, and national seasons of rejoicing, and such like occasions to our descendants for many a generation.

Information had been given in the morning papers that there would be no room for any but the officials to witness the Dedication of the bells; but, nevertheless, the interest of Londoners in the occasion brought so many together that at the Evensong which preceded the dedication service, the nave of the cathedral was nearly filled from end to end. The occasion is one of such rarity and interest that our readers will be glad to have a detailed account of it, which we extract from the full report of the *Guardian*.

"Evensong was sung by a full choir, including the now established complement of thirty choristers; and in recollection of what the choral services at St. Paul's used to be, much might be here said, were space available, of the devotional and musical beauty which now characterizes them. Nothing in the service, however, but the sermon had reference to the dedication of the bells: in his short discourse upon the first verse of the last of the Psalms, the Rev. J. Povah spoke of them, mentioning the influence they had had upon the architecture of churches, the omission for 200 years to realize Wren's design of placing a peal in the western towers, and the consequent inability of the cathedral authorities, even when the news came of Nelson's victory and death at Trafalgar, to give voice to the nation's joy and sorrow except by the tolling of a single great bell. While the preacher was speaking, those who were aware of what was going on in the belfry might have heard a whispered murmur of bells: the bells were being rung up with clappers lashed, and set at back stroke ready for the opening peal. The thought occurred that the bells might have spoken with fine and solemn effect, during the service itself, had it been so ordered, and the immense congregation thus made participators in their solemn dedication.

"But a less public ceremonial had been decided on. Evensong concluded, the choir, the cathedral clergy, the Dean, Bishop Piers Claughton, and the Bishop of London made their way in procession to the south-western corner of the building, Dr. Stainer, the organist, leading the way; and Mr. W. Hodge playing the 'March of Priests' in Mendelsohn's music to *Athalie.* The immense congregation remained persistently; but the procession disappeared through the door at the foot of the spiral staircase, and was lost to the sight or hearing of all but a few privileged observers, who followed the choir and clergy, not indeed to the ringing chamber, where the dedication took place, but to a room immediately below, and separated from it by a wooden floor, through which the prayers and hymns were audible. The two Bishops, the Dean, the clergy, organist, and choristers threaded their way in surplices up the narrow winding staircase, and forming a group in the centre of the ringing chamber, took their appointed parts in a form of service which had been printed and distributed.

"The peal just placed in the north-west tower of Wren's cathedral consists of twelve bells in B flat, of which the 'tenor' (so called in campanology, though musically one would say 'the bass') weighs a little over three tons, and speaks the key-note. The notes of the other bells constitute a regular scale series, without chromatics, extending upwards through and beyond the octave to F; and are consequently of successively smaller weight and size. All are of English make, cast by Taylor, of Loughborough. Several are gifts of City companies, Baroness Burdett-Coutts joining in the donation; the tenor is given by the Corporation.

"The service began with the versicles and responses which stands in the Prayer-book immediately after the Lord's Prayer: then followed four Psalms, chanted by the choir, *De profundis*, *Deus misereatur*, *Afferte Domino*, and *Laudate Dominum* (cl). The last, it may be observed, contains what is probably the nearest approach in Scripture to a reference to bells in the verse 'Praise Him upon the well-tuned cymbals: praise Him upon the loud cymbals.' The Lord's Prayer was then said, preceded by the Versicles which stand immediately before it in Matins and Evensong; after which the following versicles and prayers were used:—

"'V. O Lord, shew Thy mercy upon us.
R. And grant us Thy salvation.
V. Sing we merrily unto God our strength.
R. Make a cheerful noise unto the God of Jacob.
V. O praise God in His holiness.
R. Praise Him in the firmament of His power.
V. Praise Him upon the well-tuned cymbals.
R. Praise Him upon the loud cymbals.
V. I was glad when they said unto me.
R. We will go into the house of the Lord.

"'O Everlasting God, Whom no man hath seen at any time, although Thou dost speak to the souls of men through the things that Thou hast made; receive, we beseech Thee, these bells which are offered by Thy people for the service of Thy Holy Church, and bless them to the spiritual well-being of Thy servants, that they may remind us of Thy presence in life and in death. Do Thou mercifully visit our souls with solemn and holy thoughts; sanctify our trials and sorrows; brighten and chasten our joys; so that amid the changes of this mortal life, we may in heart and mind ever dwell with Thee, and may at the last enter into Thy eternal rest, through Jesus Christ our Lord, Who, with Thee and the Holy Ghost, liveth and reigneth, ever one God, world without end. *Amen.*

"'O Lord, Who by Thy servant Moses didst order that silver trumpets should be sounded at the time of sacrifice, to the end that Thy people Israel might be drawn to worship Thee; grant, we beseech Thee, that we who have been redeemed by the blood of Thy only-begotten Son may joyfully obey the call to meet together in Thy holy Church, to render thanks for the great benefits which we have received at Thy hands, to set forth Thy most worthy praise, to hear Thy most holy Word, and to ask those things which are requisite and necessary, as well for the body as the soul. Grant this, O Father, for Jesus Christ's sake, Thy Son, our Lord. *Amen.*

"'Grant, O Lord, that all they, who with their outward ears shall hear the sound of these bells may be moved inwardly in their spirits, and draw nigh unto Thee, the God of their salvation, through Jesus Christ our Lord. *Amen.*

"'Grant, O Lord, that whosoever, by reason of sickness or any other necessity, shall be hindered from coming into the house of the Lord, may, when he hears these bells, in heart and mind ascend to Thee, and find with Thee peace and comfort, through Jesus Christ our Lord. *Amen.*

"'Grant, O Lord, that all they who minister to Thy service in sounding these bells may be filled with all reverence and godly fear, and may be mindful ever of the sacredness of Thy house, putting away all idle thoughts and light behaviour, and continuing in holiness of life, so that they may stand with those who praise Thee evermore in the heavenly Jerusalem, through Jesus Christ our Lord. *Amen.*'

"A hymn was then sung, No. 303 in *H.A.M.*, 'When morning gilds the skies:' there is an allusion to 'the sweet church bell' in its second stanza; and its tune, if not actually bell-like, has an exceptionally constant motion of the parts—even at points where, in the *chorale* type of hymn-tune, there is no motion—which might bear distant comparison to the rhythm of chimes. The Collect for St. Paul's Day having been read, the Bishop of London gave the usual Blessing to the congregation.

"There was a moment's pause; then the Bishop of London gave the word 'Go' to the circle of ringers; thirteen pairs of strong arms began to pull in concert, and down came a shower of music, bright, soft, and mellow: the bells had spoken. In and around the ringing chamber, to which the few persons invited were now admitted, men's tongues were loosened in delight, as the twelve bells swinging this way and that, again and again ran down their gamut, not as yet disporting in changes, but trying their voices in a plain round peal. The ringers were thirteen men of the 'college youths,' two to the tenor bell; stalwart fellows all, and visibly possessed with that power of concentrated attention to work in hand, without which a man cannot be a good bell-ringer, and by means of which alone great or pleasing results can be achieved by a plurality of workers. Each man, stripped to his shirt, stood on a small raised square platform, with his foot in a leathern strap: to the tenor bell there was a branched rope, and one of its ringers stood on the platform, the other on the floor of the chamber. Up rushed the ropes through the ceiling, for the backstrokes; and down again danced the coloured 'sallies' for the hand-strokes; each rope having a cushion placed on the floor for it to fall upon: in a few minutes the head ringer gave a word of command, and the ringing came to a first period. 'Well stopped!' exclaimed Dr. Stainer, with delight; but it was a premature congratulation; for the tenor hesitated in the hands of his two ringers, and instead of leaning to rest on his stay, as a good bell should, came swinging round again, and spoke twice alone, breaking the neatness of the first performance, but giving the thousands of listeners an opportunity of hearing his voice clear of competition. He is a rich, sonorous fellow, filling the air with his big B flat, and fit in every way to play the part of perpetual pedal to the varying melodies of his lighter companions in round ringing, or to be 'turned in' for a 'touch' of a more advanced character.

"It has been said already, by a writer on bells of some note—

Mr. Haweis—that the peal is out of tune,[1] and that the bells do not all respond correctly to a test, usual in Belgium, of tapping at the waist for a certain harmonic. Whether the peal is in perfect tune could not be settled without a detailed scientific examination; and then it might be pleaded that musicians have not yet decided, to a comma, what perfect tune is; neither a pianoforte nor an organ being 'in tune,' in a theoretical sense. It seemed to the writer that the St. Paul's bells might at least be pronounced, even by a critical ear, not *out* of tune; and in that respect a happy exception to the rule of English peals, most of which are out unmistakably, and some painfully.

"After the first stop, a consultation between Dr. Stainer and the chief ringer resulted in fixing the programme of 'changes.' Change-ringing, the reader may need to be told, is a very different matter from round-ringing; Mr. Troyte, in his book on the subject, goes so far as to say that 'round-ringing, from its monotonous nature, in most cases leads to the ringers being drunkards;' while 'change-ringing, from the great mental application required, is almost sure to lead to steady and quiet behaviour.' Accordingly all present, except the ringers, were now given the alternative of strict silence or departure, and the more serious work began of ringing a peal of 'Stedman's cinques,' in regard to which, and similar advanced forms of ringing, Troyte says—'One mistake generally brings the whole thing to grief, it being almost impossible for the conductor to put a careless ringer in his place again.' These went on for over an hour. The air was clear, and the night fine; hundreds stood in St. Paul's Churchyard listening. Such a peal, or 'touch,' is, however, but a small leaf out of the musical repertory of such a set of bells: to exhaust 'cinques,' Troyte calculates, would take three years and sixty days; while to ring all the changes upon twelve bells ('maxims') would take thirty-seven years; some say ninety."

"The first round of nearly a thousand changes," says the *Builder*, "was greeted with expressions of delight from those assembled within the cathedral. Without, in the Churchyard, up Ludgate-hill, along Cheapside, and the more modern thoroughfare of Cannon-street, through all the quaint lanes, courts, and alleys named from portions of the service of the church,—Paternoster-row, Creed-lane, Ave Maria-lane, and Amen-corner,—or from the Chaucerian vicinity of Godliman-street and Knight Rider-street,—on by St. Martin's to the north, and echoing to the Abbey and collegiate towers of Westminster and of Southwark, rang the new sweet music. Persons walking along Fleet-street and the Strand, or along the noble quay road of the Embankment, halted as the unwonted sounds fell on their ear. London gladly welcomed the musical voice uttered by her great metropolitan church."

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[1] Sir E. Beckett says in reply to Mr. Haweis, "I know nothing of musical tones or half tones, but the peal is a good peal."

The *Times*, with its usual tone of Philistinism, had next day an ill-natured leader on the subject which called forth on the day following an admirable rejoinder from the Bishop of London:—

"Sir—The service at which I was present in the belfry of St. Paul's on Friday, and to which you have alluded in a tone half of banter, half of blame, has been called, and I suppose will be called, 'the blessing of the bells.' The bells, however, themselves were not blessed. The prayers used, which appeared to me, and I think were felt by all who heard them, appropriate and touching, asked that these bells might *in their use* be blessed to the spiritual well-being of God's servants, reminding them of His presence in life and death, suggesting solemn and holy thoughts, calling effectually to the services of the Church, and bearing to those detained at home by sickness or necessity reminiscences of the peace and comfort of the sanctuary. Who shall say that such hints as these, as from above, may not be helpful from time to time to many of the busy and anxious crowd which is perpetually hurrying round the cathedral of our great city? The service itself was of the same character with those in common use at the laying the first stone of churches, schools, and mission-rooms, and, indeed, at the consecration of churches and churchyards; and with that familiar 'grace before meals' which most of us have heard repeatedly from our youth, and which I trust to hear at times as long as I live—'Bless, O Lord, these Thy gifts to our use, and us to Thy service.' In all these cases the blessing asked is not on the material objects, but on the persons for whose use or advantage they are provided. If such prayers are superstitious, I gladly plead guilty to superstition."

The Roof of St. Alban's.

WHAT is done with a building of the great historical interest of St. Alban's Abbey Church is a matter of national interest, and the public has accordingly watched with interest not unmixed with anxiety the controversy which has been raging round the resolve of the Local Restoration Committee to replace the present low-pitched roof of the nave with one of high pitch.

It affords an interesting example of the many considerations which sometimes enter into the question of a proper restoration. One side says that, seeing the Abbey has come down to us with a low-pitched roof, it is the part of a conservative restoration to retain it; that to replace it with a high-pitched roof would be so to alter the general character of the external view of the Church, that the grand Church we have known so long, and with which such venerable traditions are associated in our minds, would be virtually gone. The Committee reply the nave used to have a high-pitched roof as the old lead lines on the west side of the tower indicate, and that to replace that roof, instead of the debased roof made up out of its ruins, which was put up in a time of decaying architectural taste, would be true conservative restoration: and since the high-pitched roof would, in their opinion, be a great æsthetic improvement, they resolutely adopt it. The Conservatives rejoin that to replace the high-pitched roof will ruin the fine effect of the central tower, and make it as "stumpy" in appearance as that of Winchester Cathedral. They point out, moreover, that to replace the roof according to the pitch indicated on the tower wall would necessitate the removal of the nave parapets, which would indeed destroy the identity of the ancient Church. The Committee shrink from this measure, and suggest the erection of a roof a little lower than that indicated on the tower, so that its feet may fall within the parapets. But, the Conservatives rejoin, this cannot be defended as a restoration of the ancient roof. No, not literal restoration, retort the Committee, but if the late fifteenth-century men, in effecting the necessary repairs of a ruined roof, had a right to put on such a roof as was in accordance with the architectural taste of their age, we nineteenth-century men have the same right, in effecting another necessary reconstruction, to follow the taste of our age; and this, they maintain, is true restoration in the spirit of the ancient builders.

While the controversy thus hangs in the balance, the Society of Antiquaries descends as the "Deus ex Machina," and seems likely to put an end to the strife; not on the ground of antiquarian conservatism, or of æstheticism, but on the practical ground of economy and common sense. At the first meeting of the Society for this session, held on the 28th of Nov., a letter on the subject was first read from the President, Lord Carnarvon. A paper was then read by Mr. James Neale, on the present state of the nave roof and the evidences of its date, in which he maintained that the roof is a piece of the history of the Abbey of an interesting kind, which it would be a pity to destroy without good reason. He also endeavoured to show that there is no sufficient evidence that a high-pitched roof ever existed over the Decorated bays; on the contrary, he argues, "I see no strong reason for doubting that the roof over the eastern portion of the nave represents the original roof erected after the completion of the stone-work of the Decorated bays, about the middle of the fourteenth century. At St. Alban's, about the year 1350, a low-pitched roof was not a novelty. The roof of the ante-chapel of the Lady-chapel erected about twenty-five years before has a pitch of only 21 degrees. The Lady-chapel, completed shortly after the ante-chapel, is now covered with a modern roof, but the form of the east wall determines the original pitch, which was about 16 degrees. The nave-roof, with 18 degrees of pitch, followed these precedents closely."

Mr. Street followed with a paper, in which he said that "he had been appealed to by parties to both sides of the controversy to give an opinion in their favour, and when the Secretary of the Society had written to him hinting that he seemed to shirk the question, he determined to go and examine the roof. He spoke of his intention at a recent meeting of the Institute of Architects' Committee for the Conservation of Ancient Monuments, and two of the members present, Mr. Ewan Christian and Mr. A. W. Blomfield, expressed their willingness to accompany him. On Tuesday in last week, therefore, by the courtesy of Mr. Scott, and of Mr. Chapple, the clerk of works, they went down to see for themselves, being absolutely free from prejudice on one side or the other. Before proceeding to state the conclusions at which he had arrived, he thought he ought to congratulate the Society on the extremely able and judicious letter which its noble president addressed to Lord Verulam in July last. Now he wished to point out that what was proposed to be done, the substitution of a high-pitched roof for the present low-pitched one, was entirely antagonistic to the work which had previously been done by Sir Gilbert Scott in the restoration of the parapets, &c. If a high-pitched roof were to be put up, the parapets must be sacrificed. The present roof had some merits of which many modern roofs were destitute, and if its gutters had been attended to it would still have been in good condition. At South Mimms there was a roof of precisely the same construction over the nave of the Church, which he had just restored, and that, he thought, settled the question of date. He cordially agreed with Mr. John Scott when he said, in his letter to the Rev. Mr. Lawrance in July last, that the only portion of the roof which required extensive renewal was that over the four or five western bays. The advantages of not removing the present roof were many. It was impossible to suppose that the central tower would produce the same effect as at present if the ridge of the nave-roof were raised 20 ft., reducing the height of the tower from the roof from 72 ft. to 52 ft. Much as he admired Winchester, he should be sorry to see the tower of St. Alban's presenting the same dumpy appearance. Again, if the old roof were retained the old lead could be recast and relaid. The object of Sir Gilbert Scott was to restore the old roof, to which the parapet belonged. If, however, the Committee were seriously bent, as they seemed to be, on the erection of a steep-pitched roof, retaining the parapet, then their work would not be a restoration of anything that ever existed, for it would be impossible to attain the old pitch of the roof if the parapets and the gutters behind them were to be retained. The raising of the nave-roof would also render it necessary to deal in a similar manner with the transept-roofs at some future day. Further, unless he had been very much misinformed, the new roof was to be of fir, possessing no architectural character. What could be thought of such a proposal—to substitute a comparatively slight fir roof for an oak roof which could be retained? His acquaintance with modern fir roofs obliged him to protest against such a thing being done. If the Committee could raise funds and restore the roof in its integrity in oak they would have a magnificent covering for their building, but they would require vastly more money than they at present proposed to expend."

In conclusion, Mr. Street expressed a hope that the present architect to St. Alban's would pardon his seeming intrusion on his domain, for he (Mr. Street) had entered with diffidence upon the discussion, and with a desire to assist and strengthen the hands of the architect in his work. Mr. Christian and Mr. Blomfield concurred with him in all essentials, and he therefore hoped that the Committee would reconsider their determination to erect a high-pitched roof. There was still time for amendment.

Mr. A. W. Blomfield said he had nothing to say further than to express his full concurrence in Mr. Street's conclusions. He believed it would be the greatest possible mistake to remove the present roof, which, as Mr. Street had said, was perfectly capable of repair.

Mr. Ewan Christian said he also quite agreed with Mr. Street. As regarded the question of the restoration of the roof, there could be no doubt whatever that it needed restoring for some of the timbers were far advanced in decay. As regarded the other portions of the roof, there could be no manner of doubt whatever that the whole of it could be satisfactorily restored, The timbers were perfectly sound at the ridge, and the principal rafters and kingposts were in as good condition as they had been in at any time during the last three or four hundred years, and they would last two or three centuries longer if allowed to remain. English oak timber, if of good quality and kept perfectly dry and properly attended to, was capable of lasting for six or seven hundred years, at the least, and it would be a monstrous shame to strip the nave of St. Alban's of its present oak roof, when quite two-thirds of it might be perfectly well restored, and that at no very great cost. The lead was not in anything like so bad a condition as that of many old roofs which had been restored; but even if it were taken off and recast it would not entail a very serious expense. There could be no doubt whatever that if the Committee were allowed to have their way—if the present low-pitched roof were taken off, and a high-pitched roof put on—the architect who carried out their behest would have to deal with the other difficulties which Mr. Street had referred to. The parapets must all go, and the whole aspect of the building would be changed. Mr. Street had properly said that to construct a high-pitched roof of such extent in English oak would entail an enormous expenditure, because it would require a forest of timber, and good English oak timber was exceedingly difficult to obtain in large quantities. As to substituting a high-pitched fir roof for the present oak one, and then to put under it a ceiling painted in the modern fashion in imitation of the old one, it would be as wrong and as absurd a thing as could possibly be done. If a high-pitched roof were to be erected, it would be far better to deal with the case completely, and show the roof internally. The only wise and prudent course to be followed under the circumstances was to take the old roof as it was, and restore it faithfully according to its present lines. He was certain that it could be so restored as to last for a century or two longer.

Mr. William White said he had that morning been down to St. Alban's independently, and his examination enabled him to entirely bear out what had been said by Mr. Street, Mr. Blomfield, and Mr. Christian.

Mr. Charles Barry, President of the Royal Institute of British Architects, said he had listened with great attention to the exhaustive and logical argument which Mr. Street had maintained throughout his very interesting paper, and if logic and good advocacy could do it, the proposed mistake would be averted. The Committee had, perhaps, acted a little hastily, and he ventured to hope that the opinion of Mr. Street, confirmed as it was by Mr. Blomfield and Mr. Christian, both of them excellent authorities of themselves, would go a great way in influencing the Committee.

Finally a resolution was proposed by Mr. Joseph Clarke, and unanimously adopted :—" That having heard the papers read by Mr. Neale and Mr. Street, and the discussion which followed, this meeting is of opinion that the existing roof over the nave of St. Alban's Abbey can be rendered sound and serviceable, and that the proposal to substitute a high-pitched roof is, under the circumstances, greatly to be deprecated, and opposed to the principles of all sound restoration."

The Palatine, Rome.

THE results of the investigation industriously carried on of late years in Rome by MM. Boissier, Jordan, Brizio, and Lancioni, have now been made known to the Archæological Societies of Europe, and a detailed account of them will probably be shortly published. In the meantime we borrow a brief *résumé* from the columns of our excellent contemporary the *Building News*.

The Palatine Hill, or Rock, formerly covered by the villas of the rich or the gardens of impenetrable monasteries, became of recent years one among the most brilliant promenades in the Italian capital. Below it, however, was supposed to exist the real Palace of the Cæsars, and to unearth one of these was long ago an ambition on the part of archæologists. This classic eminence is a strong mass, about 2000 yards in circumference, and from 90 to 100 ft. high—the smallest, albeit the most renowned, of the Seven. Its interior has in many ages been ransacked for mosaics, statues, and other artistic relics, but without any great results until Napoleon III.—from whom the Italian Government subsequently repurchased the ground —bought the Farnese Gardens, which occupied the northern slopes. Many events intervened between the projects then announced and the work of which, within the last few weeks, the results have been announced. They go far beyond any that were anticipated. In the first instance, as we have noted, the Palace of the Cæsars was the grand monument sought to be exhumed; but, in seeking for this, all that remains of the City of Romulus was also brought to light, though even the most fervid antiquarians had given up every hope of coming upon a trace of it. The legend of the plough cutting a square outline has in some respects been justified, and the conjectural topography established as true. The way which led to these explorations was singular. A steep street, of comparatively modern construction, ascends the historical hill; beneath it were detected traces of another, striking apparently through the heart of it; this was followed, and a magnificently-paved roadway laid bare, when it was found that the foundations of the imperial edifices sought for had been built upon the remnants of others more ancient still—Cyclopean in their massiveness, almost savage in their architecture. Rome was always a city of walls and gates. One of the latter, reared far below the Arch of Titus, pointed out several paths which the explorers were not slow to follow. The first led to the ruins of, unquestionably, a temple, surmised to be that dedicated to Jupiter Stator, every vestige of which was believed to have been obliterated by the corroding process of time. It bears a Sabine date, and is a wonderful testimony to the traditions preserved by Livy. Near at hand some few and faint traces would seen to indicate the house of the first Tarquin, but their identity is not insisted upon by either the French or the Italian excavators, though they admit no doubt concerning the fact of their having discovered the genuine city of Romulus, with which, of course, the great Roman history begins. More interesting still, and less ambiguous, are those remains suggesting the spot on which stood the Temple of Vesta, upon whose altar flamed, unextinguished from year to year, the Sacred Fire. Close to them are the Tombs of the Vestals, or, at least, sepulchres agreeing in every respect with the description of the historian. Passing these the second gate of the Palatine was reached—the Roman gate opening upon the Street of Victory, above which stands, in our days, the uncouth Church of S. Theodore. Here was picked up a little image of a she-wolf, in bronze, identical in every respect with one which has long been kept as a priceless curiosity in the Museum of the Capitol. Further on is a relic more remarkable still—supposing its authenticity to be credited—the house, or rather the hut, of Romulus the wolf-suckled, and founder of Rome. Of course, it is possible that many of these discoveries may have a suppositious value attached to them; but the site being, in a general sense, absolutely unchallengeable, the probabilities become all the less reasonable. The explorers sought in vain for anything suggestive of where stood the altar of Hercules, or the staircase of Cacus, yet they are confident of having approached, with more or less accuracy, their sites; and they insist that these identifications may be accepted without, in any manner, adopting the legendary annals of primæval Rome. The evidence of the wall is incontestable: mighty blocks of sandstone, corresponding in a great degree with the substance of the hill itself, piled one upon another without cement, holding together simply by their own weight, arranged in regular tiers, according to their different lengths, and, as a result, strongly Etruscan in character. Nothing could well be more instructive than this, as throwing light upon the annals of a much-debated period, for a whole world of architecture and art is illustrated in the recesses of that Roman hill. Nothing which has been left to us by Etruria is equal to that which has been bequeathed by the professed imitators of the Etruscans. Even that relic of Servius, which breaks through the surface of Mount Aventine, surpasses all that the Tuscan territory can show, It is clear that these builders—the labours of whose hands are being thus disinterred—were not barbarians in the proper sense of the term. They possessed, at any rate, the instincts of grandeur and of harmony in proportions, to a high degree. Moreover, these masses of masonry are found to bear peculiar marks—indicating, sometimes the rocks whence they were quarried; at others, the places for which they were destined—many of the former being situated at a considerable distance. The inscriptions are not painted, but cut deep into the stone, and utterly abolish the claim of those on the tombs of the Scipios to be regarded as the earliest inscriptions on the monuments of Rome, or in the Latin language anywhere.

Many temples, new to the light of modern discovery, but old in the memory, as it may be termed, of tradition, have been restored by these French and Italian explorers to the light: That of Jupiter, the Conqueror; of the Peace Goddess, who reconciled quarrelsome households; of the Mother of the Gods, whose image was every year solemnly bathed in the Tiber. Next is distinguished on the new plan of the Palatine Hill, the House of Cicero, with the Portico of Catullus—the former razed, by a decree of Claudius, during the orator's exile, though restored some years later by the Senate, at a cost of £16,000 of our day. Both, however, appear to have been confounded with a beautiful building called, for no reason that we can perceive, the Baths of Livy, adorned with ornamental ceilings, groups of statuary, and painted arabesques on grounds of gold, out of all consonance with the simplicity attributed, as a rule, to the period of the kings. By degrees, however, the palaces of Augustus covered the hill and their very basements, buried among the ruins of the earlier epoch, hid them from view. It was only by burrowing beneath them that they could, so to speak, be rediscovered. At the commencement, of the true Palace of the Cæsars only a commonplace house, after the Roman fashion, was made out amid the wilderness of destruction; next it was proved to have been encircled by stone colonnades—for marble had not then entered into the system of Roman architecture—and the structure thus grew, by uncontemplated degrees, into its ultimate splendid form. In the very midst of it, indeed, a miniature temple, dedicated to Vesta, has been recognized, by those unfailing signs which antiquarians know. Of the Imperial edifice itself—built in two stories—many parts are choked with rubbish, others empty; some are beautifully paved, with slabs of marble attached to the walls by clamps of *steel*. Fragments of lovely sculpture are said too, to have been fallen upon; but, before the age of Augustus, marble was rarely used in Roman architecture. The boast of the Cæsar, "I found a city of brick, and shall leave one of marble," was literally justified. By "brick" he meant "terra cotta," and a prodigious amount of it has been penetrated by the excavators in the bosom of the Palatine Hill. But, as appears from the inscriptions already alluded to, when Rome began to be built of marble, it was from no neighbouring quarries, but of materials brought from the ports of Greece and Asia, Alexandria and Carthage—and for the carriage of these prodigious blocks special vessels had to be constructed, as numerous medals, turned up during the late excavations, testify. In fact, some of the stone cut from the rock for this purpose was in the form and size of monoliths, obelisk-shaped, and long buried beneath the dust of Imperial Rome. Little of it, however, was marble; the vast proportion, in point of dimensions and weight, being granite. And amid all this ponderous architecture, covered over with dust and surmounted by the celebrated Hill, have been raked up metal blades and scabbards, pieces of lead piping, evidently for the distribution of water, and "eyes" for the reception, it would seem, of rails for stair carpeting. These lead up to noble chambers, with elegant cornices, with arabesqued walls, with sculptured garlands of flowers and fruit frescoes—five in a line—windows open, though of course not glazed, and hypothyral courts, whose arrangements must have been remarkable in every sense, and suggestive of equally remarkable manners on the part of those whose lives were passed among them—walls of lime-white, bordered by strips of grey, trellises of metal, artificial birds'-nests, representing the fancies of an Epicurean age: the whole opening upon a long street-like perspective, not unlike that of the unburied Pompeii, but furnished with terraced roofs and, in contrast, roofed balconies—a picture by no means ideal, for M. Boissier has just found it reproduced on a coin, or medal, exhumed from amid the lately illuminated ruins. Beyond all this, some examples have been amassed of an art utterly strange to European knowledge until now—two magnificent mythological pictures—the one representing "Polyphemus and Galatea;" the other, "Mercury delivering Argus"—the giant tumbling amid the waves, the nymph wearing a red mantle, clinging to a black-maned horse, and exhibing a purity and whiteness of flesh on the uncovered parts of her body and limbs perfectly startling to those who have imagined that the primitive builders of Rome were little better than savage. The hills in the distance are beautifully clear, the trees surmounting them in shadowy perspective, the waters below transparent.

All this, assuredly, was not what these latest explorers expected to find. "There is nothing like it at Pompeii," writes M. Helbig, than whom a more competent critic of ancient painting does not live. "It suggests that these antique Romans must have gone to school with the Greeks." However, palaces, porticoes, streets, open in an immense perspective, until the stages of the artistic and architectural history rise, as it were, one above another, and the most luxurious epoch of Imperialism has been reached. Strangely enough, nothing is left of Nero, either upon the inhabited surface or in the disembowelled Palatine Hill. Yet it was his ambition to rear a palace, "which should be a city in itself." But the narrow rock, already covered with temples and mansions, left no room for his desire, so he determined to erect his sumptuous "Folly" elsewhere, with its fountains of gold-work, ivory tables for guests, and so forth. None of this, however, belongs to the newly-exhumed antiquities of the Palatine Hill, though the realities concerning the famous "Golden House" might not be unworthy of an examination by themselves. But, as generations went by, the mania—the malady, Plutarch calls it—of building upon that hill increased, though so little of its monumental glory escaped burial in the earth during a long series of ages—some of it, and the most important, perhaps, even until the present day. The Palace of Domitian, however, still exists, where Nero refused to reside—a vast vestibule, a superb reception-hall, a systematically-arranged series of corridors on either side, a labyrinth of rooms, for various purposes above, and a peristyle in the purest taste. The whole is now open to the gaze of day, with its groups of colossal sculpture, columns of many-coloured stone, and masses of inimitable ornament. Such a new light was not expected, after the exhumation of Pompeii, to be thrown upon the arts and manners of the ancient world; and yet these discoveries date, so to speak, from yesterday.

Art and the Clergy.

WRITING in the *Ecclesiastical Art Review*, in anticipation of the Exhibition of Ecclesiastical Art recently held in connexion with the Church Congress at Sheffield, Mr. J. P. Seddon declares that as yet there is no real demand for first-class work or art reaching a high ideal. The clergy have it in their power to raise the standard of Ecclesiastical Art, but to do this "they must know what is best. They must learn, too, not to expect to buy it in shops, not to purchase it by the pound or the foot. They must seek art of artists, and not of tradesmen. Good work is not to be got out of bad hands, any more than figs can be gathered of thistles. Sculpture cheap from the stonemason's yard—as almost all that disfigures the reredoses in our cathedrals and great churches of late years—is only worth what was given for it, and that is next to nothing. The large sums that vergers love to descant upon as lavished on such objects were not spent on art, but on twisted columns, and agate balls, and other trumpery. Artists, not having been consulted, are blameless of the result. Then the use of art to the clergy has also to be considered. Have they really any proper use for it? Can it help them in their work? If not let it pass away. It has furthered pagan ends and superstitious ends in past days; it has furthered social and professional ends in these days. It has been abused, as have most, perhaps all, things good in themselves in this world. But if it can do no more, its day is gone. Let it go."

Correspondence.

To the Editor of the "CHURCH BUILDER."

"THE GREAT ACT OF WORSHIP."

SIR,—The question of the interior arrangement, and therefore of the plan, of our churches depends very largely upon the Ritual of our services and therefore I think the subject of my letter is cognate with the objects of your *Church Builder* magazine; you disclaim the assumption of your own necessary concurrence in the opinions of your correspondents, so that you need not reject my letter because you do not agree with its views; you are the only general Ecclesiological periodical we have left, and therefore I ask of your courtesy to be allowed to say what I wish to say in your pages.

I submit that we are in a state of confusion as to the place which the Celebration of Holy Communion ought to hold in our public worship.

I am not going to put forth any very "high" doctrine on the subject. I am only going to take for granted what I think the vast majority of Church people will readily grant. And I shall perhaps secure the more ready assent of your readers to the moderation and soundness of my assumption, if I put it in the words of an excellent little book lately published by so "safe" an authority as the Christian Knowledge Society; and I shall at least have your own assent to my assumption, since on comparing the cover of your magazine with the title-page of the book alluded to, I find that you, Mr. Editor, are also the author of the book!

In your "Chief Truths of Religion," at p. 202, I read, "One great aspect of the Holy Communion is that it is *the great act of Christian worship.* That we should worship God is the first duty which He requires of men, and He Himself has always ordained the mode in which men shall worship Him. He desires that all men should understand that they have access to the Father only through the atonement of the death of Jesus, that our prayers and praises are acceptable only through His mediation, that pardon and blessing are given us only through Him who purchased us with His blood. And so ever since the fall *God has ordained that the central act of worship shall be a Commemoration of the Atonement.* Before the Atonement was actually made on the Cross the Commemoration was made in one way—by the slaying of a victim; ever since the Atonement was actually made on the Cross, the Commemoration has been made in another way—by the broken Bread and the Wine poured out; but the meaning is always the same—it is a solemn profession of faith in the Atonement, and a pleading of that Atonement before the Throne of Grace. We Christians are bound to worship God in the way which He Himself has appointed. This is the only act of public worship which our Lord has expressly enjoined upon us. To attend 'the prayers' was one of the primitive marks of discipleship (Acts ii. 42), and it is therefore right that we should attend the public prayers of the Church; but this is not enough. To celebrate the Breaking of the Bread is another mark of discipleship, and it is enforced by an express command [' Do this for a memorial of Me'], and may not be omitted. The Prayers seem to be the continuation of the prayers of the Jewish Church; the Breaking of the Bread is the characteristic worship of the Gospel dispensation—it is emphatically the Great Evangelical Ordinance."

In the same place you appeal to the Acts of the Apostles and the testimony of the historians of the early Church in evidence of the fact that "in all the Churches throughout the world the celebration of the Holy Communion was the great act of Christian worship; that in some Churches it was celebrated daily, as among the first disciples at Jerusalem; that in all it was celebrated at least once a week, on Sunday, as at Troas; and that every Christian attended the Celebration, and was an actual Communicant."

The mediæval popular practice of the Church was universal non-communicating attendance at Holy Communion on every Sunday and holy day at least. The post-Reformation popular practice among ourselves has been infrequent celebrations (sometimes three times a year, sometimes once a month), about one-tenth of our congregations attending and communicating, the other nine-tenths never attending the celebration of Holy Communion at all.

I suppose I am correct in saying that the great majority of the Clergy are earnestly endeavouring to restore the primitive practice of making the Commemoration of the Atoning Sacrifice "the great act of public worship," and encouraging "every Christian to attend the Celebration and be an actual Communicant."

But I assert we are in a state of confusion in our practices. We do not put the celebration of Holy Communion in the position of the great act of our worship. What we do in most of our churches now, is to have an early celebration on the mornings of Sundays and holy days, which is attended by a comparatively small number of persons, and is celebrated with a marked absence of ceremonial. No white-robed choir, no chanted hymn, no pealing organ, no crowding congregation, no sermon. This is clearly not intended to be the great act of worship.

But at eleven o'clock, we have what is manifestly looked upon by the congregation, and *treated by the Clergy*, as the great act of worship Here we have the band of choristers and clergy, sweeping in procession into their places in the chancel, amidst the triumphant strains of the organ. Here we have the words of worship, not said by a single cleric, but sung by a full choir and accompanied by the organ; here we have the sermon, omitted at the early service; and here we have the great congregation thronging the area of the church, and adding their voices to the loud Amens.

And what is the service which is thus treated as "the great act of worship?" it is the Morning Prayer, a digest of the old mediæval Hours intended chiefly for the monks and clergy, and the penitential Litany, another mediæval occasional service intended to be used in processions. It is true the first half of the Communion Service is usually added to these, chiefly, I think, because it contains the sermon. For usually as soon as the sermon is over, the service is abruptly closed, and priests and congregation disperse, apparently not at all discomposed because the commemoration of the Atonement, "the great act of worship," has been broken off in the middle, and left unfinished.

But when there is a celebration, and the service is carried to its conclusion, how is it done? After the sermon there is a pause; the choir sweep in procession out of the church; nine-tenths of the congregation leave the church also, the organ jubilantly accompanying their defection; and when the unseemly disturbance is over, it is found that a scanty remnant of the people are left to conclude the service. Well, how is it done? The first part of the Communion Service was performed by the full choir, the penitential Kyries were sung most likely to the prettiest bit of music in the whole service, a hymn was interposed before the sermon; but when it came to the latter part of the same service—and the more solemn and essential part of it—there was no choir left to sing, and no organist to accompany. There are two hymns appointed to be sung in this part of the service, the "Holy, Holy, Holy" and the "Glory be to God on High," but there was no one to sing them. If it were not that people get accustomed to things and do not reason about them, it would strike everybody as a monstrous and indefensible incongruity, that the former half of a service should be performed in one style, and the latter half in a different style; that the penitential Kyries should be sung with full choir and organ accompaniment and the two great hymns of praise should be read by the clergyman.

But my point is this, that such a treatment of the Communion Service is to reduce it virtually below the level of the Morning Prayer and Litany, and to treat them, and not the Commemoration of the Atonement as "the great act of worship."

I submit that he is doing some good who points out a blot, even if he cannot suggest how to remedy it. I confess I do not see the way to remedy the incongruity which I have pointed out. But I would ask leave to make two suggestions towards it:—

1. Unless the Holy Communion is really going to be celebrated to the end, do not go through the first part of it; let the Service consist of the Morning Prayer, Litany, and Sermon.

2. When the Holy Communion is celebrated, let it be done in the same style to the end; let the choir and the organist remain to the end, and let the two hymns in the service be properly sung.

It is to the Clergy I especially address myself. So long as you allow the Commemoration of the Atonement to be thus treated as a mere supplementary service, you will never get your people to recognize it as "the great act of worship." And if you allow an intellectual service of prayers and hymns and Bible reading and Preaching to be substituted in the place of the showing forth of Christ crucified, as the great act of worship of your congregations, do not be shocked if you are told that such a substitution tends insensibly to encourage in your congregations the prevalent inclination to rationalism, and to defeat one of the great means which God intended to foster faith in our Lord and Saviour Jesus Christ.

I am, Sir, your obedient servant,

L.

Grants,

In aid of Church Building, &c., made by the "THE CHURCH BUILDING SOCIETY," *since the last publication of* "*The Church Builder.*"

At a Meeting held at the Society's House, 7, Whitehall, 18th November and 19th December, 1878, Grants of Money amounting to £2805, were made in aid of the following objects, viz.:—

Building New Churches at Borstal, Parish of Rochester, S. Margaret; Carlinghow, Parish of Batley, Leeds; Hammersmith, S. Simon; South Shields, S. Simon; Stillington, near Stockton-on-Tees; Stockton-on-Tees, S. Peter.

Rebuilding the Churches at Clanfield, Horndean, Hants; Carlton, Northallerton; Middleton-in-Teesdale, Darlington; South Hylton, Sunderland; and Wribbenhall, Bewdley, Worc.

Enlarging or otherwise improving the accommodation in the Churches at Abergele, Denbigh; Bosley, Congleton, Cheshire; Cannock, Staffs.; Crasswall, Abergavenny; Eastbourne, Christ Church; Garford, Abingdon; Great Driffield, Yorks.; Great Coxwell, Faringdon; Gressenhall, East Dereham; Hampton, S. James, Middlesex; Hampstead Norreys, Newbury; Holford, Bridgwater; Houghton Regis, Dunstable; Lea, Malmesbury; Penrhôs, Raglan, Monmouth; West Putford, North Devon; Plympton S. Maurice, Devon; Ramsden Bellhouse, Essex; Shapwick, Blandford, Dorset; Silksworth, Sunderland; Worcester, S. Helen; and Wye, Ashford, Kent. Under very urgent circumstances the Grant to Constantine, near Penryn, Cornwall, was increased.

Grants of money were made in aid of the following objects from the Mission Buildings' Fund:—Building an Iron Church at Brimington Common, Chesterfield; building a Mission Hall at Cremorne Gardens, Parish of S. John's, Chelsea; building an Iron Church at Cross Oak, Parish of Llanveigan, Brecon; building a Mission Hall at Highfield, Keighley, Yorks; building a Mission Church at New Somerby, Grantham, Lincoln; and adapting a building for Missionary purposes at New Town, Parish of S. Paul's, Wednesbury. The Society accepted the trust of money, as Repair Funds, for the following new Churches:—Alnwick, S. Paul; Middlestown, Dewsbury; and Plumstead, S. James, Kent.

The December Meeting was the last in the Society's Financial Year, and during the year Grants amounting to £14,820 (the largest amount voted in one year for fifteen years) have been made towards building thirty-six New Churches (thirty-one of which are entirely free and unappropriated), towards the rebuilding of twenty-three, and the restoration and improvement of ninety-nine other churches. The carrying out of the above works has called forth from the Public the sum of £425,336 at the least. The sum of £741 has been voted towards building thirty-one Mission Churches.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Church Building Society.

⁎ The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association remittance; *M.B.F.*, for Mission-Buildings' Fund.

Canterbury.

1878.						
Oct.	8	Upchurch	*O*	£2	10	10
	21	Harty	*O*	1	17	10
	24	Matfield	*O*	2	4	6
	29	Dymchurch	*O*	4	12	0
Dec.	18	Chislehurst	*A*	1	0	0

York.

Nov.	13	Birchencliffe	*O*	1	10	0
	27	Kirby Knowle	*O*	0	10	2

London.

Oct.	31	Haverstock Hill, Holy Trinity (M.B.F.)	*O*	5	19	0
Nov.	6	Hammersmith, S. Paul's	*O*	8	17	0
	9	Highgate	*O*	19	8	0
	26	Hackney Ch. Fund	*A*	16	18	10
		Hornsey, Holy Innocents (M.B.F.)	*O*	7	9	2
	29	West Drayton	*O*	1	6	0

Durham.

Oct.	3	Haughton-le-Skerne	*O*	2	15	1
	9	Murton	*O*	1	13	
	16	Kellington	*O*	2	0	
Nov.	11	Whitworth	*O*	0	10	
Dec.	17	Marley Hill	*O*	2	18	2

Winchester.

Sept.	23	Penton Mewsey	*O*	2	16	3
		Monxton	*O*	3	3	6
		Amport	*O*	2	15	3
Oct.	8	Weyhill	*O*	2	4	6
	9	Linkenholt	*O*	1	18	2
	10	Blendworth	*O*	5	7	4
	11	Southsea (M.B.F.)	*M*	3	7	6
	16	Redhill, S. John's	*O*	0	10	0
	17	Chalton (M.B.F.)	*O*	6	10	0
	18	Swanmore	*O*	2	6	8
Nov.	22	Weybridge	*O*	21	1	1
	29	Chertsey	*A*	3	0	0
Dec.	12	Crofton	*O*	1	1	10
	14	Worplesdon	*O*	4	1	0

Bangor.

(*No remittance.*)

Bath and Wells.

1878.						
Oct.	2	Staple Fitzpaine	*O*	£2	10	0
	8	Cheddar, S. Andrew's	*O*	3	4	10
Nov.	15	Draycot	*O*	0	8	9

Carlisle

Oct.	25	Holme; S. Cuthbert	*O*	2	14	0
Nov.	27	Aikton	*O*	2	0	0
Dec.	10	Dalston	*O*	1	5	2

Chester.

Nov.	28	Parr	*O*	1	5	0
Dec.	5	Over Tabley	*O*	2	5	0

Chichester.

Oct.	7	Isfield	*O*	1	10	0
	8	Bexhill	*O*	5	14	0
	17	Alfriston	*O*	1	10	0

Ely.

Nov.	12	Chatteris (M.B F.)	*O*	4	16	3
	14	Clare	*O*	1	17	8
Dec.	14	March	*O*	2	4	6
	15	Sutton	*O*	3	0	0
		Stretham	*A*	3	3	0
	17	Littleport	*O*	4	1	4

Exeter.

Oct.	3	Leusden	*O*	1	14	1
Nov.	14	Up Ottery	*O*	2	7	0
Dec.	13	Exeter Diocesan	*A*	122	16	6

Gloucester and Bristol.

Oct.	17	Tyndall's Park, S. Mary's	*O*	4	1	0
Nov.	7	Horfield	*O*	2	15	0
	22	Bream	*O*	1	6	0
	30	Bristol	*A*	2	0	0
Dec.	10	Little Compton	*O*	2	2	0
	12	Zeals	*O*	1	9	9

Hereford.

Oct.	1	Knighton	*O*	5	10	1
	3	Leintwardine (M. B. F.)	*O*	5	0	0

1878.					
Nov.	3	Norton ....*O*	£1	8	6
	8	Clun ....*O*	13	5	6
	29	Kilpeck ....*O*	2	0	0
		Kenderchurch ....*O*	2	9	3
Dec.	2	Bucknell.................*O*	0	10	0

Lichfield.

Sept.	26	Castle Dorrington ...*O*	5	0	2
Oct.	22	Forsbrook (M. B. F.)*O*	3	0	0
	22	Alrewas ....*O*	5	0	0
	23	Weston ....*O*	6	11	10
Nov.	5	Wem ....*O*	12	0	9
	20	Bushbury ....*O*	9	1	6
		Wolverhampton, S. James' ....*O*	2	12	11
	21	Hadnall ....*O*	1	14	7
Dec.	15	Dilhorne	4	9	8

Lincoln.

Oct.	3	Branston..................*O*	3	15	0
	7	Gedney Hill ....*O*	0	15	0
	30	Edenham ....*O*	2	12	3
Nov.	1	Beesthorpe..............*O*	0	18	1
		Girton.....................*O*	0	10	8
Dec.	5	Appleby ....*A*	2	6	4
	19	Gainsborough, Holy Trinity ....*O*	3	0	2
		Stubton ....*O*	1	0	0

Llandaff.

Oct.	10	Ely, S. David's	1	10	0

Manchester.

(*No remittance.*)

Norwich.

Oct.	30	Gt. and Little Glenham*O*	2	0	0
Dec.	6	Ipswich, S. Mary Quay*O*	3	7	0
	13	Walpole, S. Peter ...*O*	1	14	4
		Felixstowe..............*O*	3	4	0

Oxford.

Oct.	12	Oxford ....*A*	21	9	0
Nov.	20	Clanfield..................*O*	1	10	7
Dec.	2	Oxford Church Aid...*A*	3	0	5
	10	Little Marlow ....*O*	1	17	4
	11	Marlow ....*O*	4	17	7
		High Wycombe.........*O*	4	1	7
	12	Henley-on-Thames...*A*	4	3	0
	17	Sunningwell ....*O*	1	5	0
		Kingsclere ....*O*	3	9	0
	19	Burford ....*O*	2	15	8

Peterborough.

Oct.	12	North Kilworth ......*O*	1	0	0
	15	Peterborough, S. Paul's ....*O*	1	13	1
Nov.	17	Peterborough, S. Mark's.................*O*	£4	15	10
	24	Brigstock ....*O*	4	8	10
Dec.	5	Wing ....*O*	2	0	6
	17	Peterborough Diocesan Association ....*A*	23	0	0
	18	Northampton Archdy.*A*	23	0	0

Ripon.

Oct.	26	Hoyland Swaine ......*O*	1	0	0
Nov.	14	Forcett ....*O*	6	17	0
	15	Burnsall ....*O*	1	1	0
	29	Eastwood ....*O*	1	4	8

Rochester.

Sept.	23	Eltham (M.C.F.) ......*O*	20	13	9
Oct.	3	Rotherhithe ....*O*	5	10	0
	22	Camberwell, S. Philip *O*	0	15	9
Nov.	13	Tooting ....*O*	6	1	0
	20	Swanscombe ....*O*	1	0	0

S. Alban's.

Oct.	8	Great Clacton ....*O*	1	2	
	25	Inworth ....*O*	1	5	0
	31	S. Albans ....*O*	7	0	3
Nov.	2	West Ham ....*O*	17	8	3
	7	High Wych and Allen's Green Mission Ch., For M. B. F. ......*O*	5	0	0
		,, Gen. Fund...*O*	10	0	4
	15	Wethersfield ....*O*	1	19	0
Dec.	7	Elmdon ....*A*	1	0	0

S. Asaph.

Oct.	25	Bryneglwys ....*O*	1	15	3
	26	Rosset.....................*O*	2	15	2

S. David's.

Oct.	2	Bryngwyn ....*O*	1	1	0
	17	Convil Elvet ....*O*	1	15	0
	26	Llanbedr Painscastle *O*	0	5	7

Salisbury.

Nov.	20	Corfe Mullen............*O*	1	0	11
	23	Bishop's Cannings ...*O*	1	11	6

Truro.

Oct.	24	S. Burian ....*O*	2	17	8
	28	Boyton ....*O*	1	0	0

Worcester.

Oct.	29	Dudley, S. James......*O*	1	12	6
Nov.	7	Lower Mitton ....*O*	8	6	4
Nov.	19	Stoke ....*O*	1	1	0
Dec.	3	Barcheston ....*O*	0	14	6
	12	Worcester, S. Mary Magdalene ....*O*	4	6	0

THE CHURCH BUILDER.

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The Church-Builder.

No. LXX.

Central and Diocesan Organization.

IN our January Number we alluded to the progress that had been made in the arrangements with the Diocese of Truro for united action. Since that date the general question of Central and Diocesan Organization has received the attention of the Canterbury Convocation; and, upon the suggestion of the Prolocutor, Canon Gregory moved: "That his Grace the President be requested to direct the appointment of a Committee of this House to inquire into the various Central Societies now in operation for the extension of the Church at home, and their present relations to similar Diocesan Societies, and to take counsel with the Committees of such Societies, both Central and Diocesan, with a view to the formation of more general and united action, so as to increase the efficiency of both." Archdeacon Groome seconded the resolution, which was carried. The Committee that has been named consists of the following members of the Lower House of Convocation:—"The Prolocutor, Archdeacons Chapman, Emery, Iles, Purey-Cust, Randall (Bristol), Hobhouse, Holbech, Fisher, Hannah, Groome; Canons Gregory, Butler, Sumner; Prebendaries Gibbs, Ainslie, Edwards, Sutton, Buller, Kempe (Exeter), and the Rev. W. Bree."

The Secretary of this Society, having submitted to the Very Reverend the Dean of Lichfield, the Prolocutor of the Lower

House of Convocation, the paper which he read at the Truro Diocesan Conference in October last, and the Prolocutor having written to the Secretary as follows, "I wish the Church Building Society would have it printed for general circulation: it exactly expresses my mind on the subject," it is thought that by printing it here at length, it may meet the eye of those interested in the subject. The report is taken from the *Royal Cornwall Gazette*, Friday, November 1st, 1878:—

"At the Truro Diocesan Conference, on Thursday, the Ven. Archdeacon Hobhouse moved—'That a Diocesan Committee be appointed to consider how best to forward the Building, Enlarging, and Restoration of Churches, and Mission Chapels and Rooms, in connexion, if possible, with the Church Building Society in London.' Originally such an organization existed in connexion with the Diocese of Exeter, but since the severance, no similar one has sprung up in the Diocese of Truro. He enlarged on the importance of such an organization, but suggested that were any such decided upon at this Conference it should be affiliated with the Church Building Society.

"The Rev. R. Milburn Blakiston, Secretary of the Church Building Society, seconded. He said:—'My Lord,—In response to the kind invitation to be present at this Conference, I have taken the liberty of writing down some few observations upon the matter now under consideration; and I will ask you kindly to consider that I alone am responsible for them, as I am not speaking authoritatively in the name of the Society, of which I have the honour to be the Secretary. It would be a great omission on my part, if I did not at the outset allude to the steps already taken by the Additional Curates' Society, in the direction of what the Bishop of Manchester calls "Solidarity in Church Work," and particularly to express my obligation to the admirable paper which my friend, the Rev. Arthur J. Ingram, read at the meeting of your Conference held here last year.

"'In consequence of the adoption of the Report this morning, my Lord and Gentlemen, this principle has already been turned into action, so far as regards the department of Church work undertaken by the Additional Curates Society. This principle of the "Co-organization of Diocesan and Central

Church Societies" is one which it might be well for many of the Church Societies to endeavour to adopt; and I am here today in order to take part in your discussion concerning the application of the principle in the case of the Church Building Society. It is a principle of unity; and if there is a Church Society which needs the embodiment of that principle, it is the Church Building Society. Not that at head-quarters there are any elements of discord; but the relations between the Parent Society and the Diocesan Societies are eminently unsatisfactory. At our anniversary meeting in 1876, the Archbishop of York, who was in the chair, termed the Diocesan Societies the "unnatural enemies" of the Parent Society. And it cannot be denied that there is a great deal of truth in such an expression; for what is the fact? Almost every Diocese has either a separate Diocesan Church Building Society, or else Church building is one of the objects of a general Diocesan Association, embracing the supply of clergy, education, endowments, and other important matters. Well; and what follows? Naturally enough every exertion is made within the Diocese for the collection of funds towards the support of the Diocesan Society. Public meetings are called, subscriptions invited, the Bishop issues a pastoral, Church offertories are asked, and parochial associations are appealed to.

"'So far good, but then comes the Parent Society. Its claims are apt to be thought lightly of, and there is a sort of hazy indefinite idea that the Parent Society is a very well-to-do Parent, and is only waiting to be asked in order that it may show its generosity; moreover, it is a Scriptural truth that parents should provide for their children, and not children for parents; and, besides, it is not consistent with the dignity of a respectable old age, that the parent should be begging for aid, or even be suspected of being in needy circumstances. But after all, the fact remains, that the Diocese is invariably very much indebted to it, and there *are* some persons—though very few, I fear—who are glad to recognize this indebtedness. May be it is not quite to the point, but perhaps you will pardon me for introducing it here, if I tell you that up to December 31st last year, the total number of Churches aided since the beginning of the Society was 6653, while during the twelve months of last year, remittances were received from only 296 parishes. To proceed: perhaps the Bishop issues a pastoral in behalf of the Parent Society too; the organizing Secretary sets busily to work—circulating the pastoral, inviting subscriptions, requesting offertories, preaching in its behalf, organizing local Committees, attending meetings, circulating information and collecting cards, and, in short, using every effort to obtain as much support as possible. Thus it comes to pass that, within the limits of the Diocese, two sets of machinery are in motion for what is practically the same end. At least, I hope we do recognize that it is for the same end. Surely the energies of a Society in connexion with the Church are not put forth in order that the Society may be aggrandized—least of all at the expense of another Society—but rather we should keep continually before us the great aim we all have in view—viz. the furtherance of the Gospel of Christ, and the extension of His kingdom on earth; so that our works should, each in their own department, tend towards that great end, and our endeavour should be to see how, with God's help, that may best be done. But when the Diocesan and the Parent Society are both actively at work, at the same time, in a Diocese, canvassing for support, and expending considerable energy, and often much money, what results? Not, as might be inferred, a double gain to the Church; but, in truth, the very opposite. It is a great waste of power. It is really a sad dead loss to the Church, a loss of strength by misdirected energy, and frequently a serious pecuniary loss too. As long as the Diocesan organization, and the Central, or Parent, organization co-exist in the same Diocese, they must be always in conflict, or else one flourishes at the expense of the other. People, for the most part, will not support both. Either one receives encouragement, or the other does; or, what happens usually when there is a conflict, there are many who prefer the post of spectator, and decline to lend a hand to either side. The state of things is truly deplorable, and one might well try one's best to help to mend matters. I am very thankful that, as regards the Church Building Society, a movement has been made to this end, and our Committee, in their last Annual Report, read at the May meeting, thus express themselves:—"The Committee desire to call attention to an agreement, which is nearly completed with the Diocese of Truro, whereby the Diocesan Committee will work in a united way with this Society, and so avoid that rivalry which in many Dioceses exists between the Diocesan and the Parent Society, much to the detriment of both Societies and of the Church at large. The Committee venture to express the hope that some such amicable arrangement may be made in other Dioceses."

"'What is the remedy that is proposed? It is a remedy which the nature of the case, and the force of circumstances seem to suggest. The *primâ facie* view is, as I have endeavoured to show, that greater unity implies greater strength. And next, as to facts; what is the experience throughout the country in regard to Diocesan Societies? There are some which keep up a staff of organized workers. In such a Diocese—where they can afford to pay for it—doubtless the result is satisfactory as regards themselves. In a few of these, the connexion is maintained with the parent body by making a remittance of a portion of the funds thus raised to the Parent Society; but even in these cases the remittance is so small as to be a very inadequate expression of the indebtedness of the Diocese to the Central Society, and is such a meagre support that we are unable to forego a systematized organization and canvass of the Diocese. In other Dioceses, where such a machinery cannot be kept up, the Diocesan Society is in a poorer way, and not a few approach, while one at least has arrived at, bankruptcy.[1]

'What, then, is the remedy? Let the Diocesan Society be *really*, and *not only in name*, a local Diocesan Committee of the Parent Central Society. This once was the case with some of the existing Diocesan Church Building Societies, and the title "Diocesan Committee" still lingers in some places, but only as a name. The advantages of this system were very ably put before you last year by Mr. Ingram in reference to the Additional Curates' Society; but it may not be out of place now to remark that the central body would seem—with its fixed office, its staff of secretaries and clerks—

---

[1] Since the above was written, the Diocesan Society alluded to (it would be invidious to name it) has, we believe, received some slight support, and has a small sum in hand.

to be better adapted to undertake the necessary work of organization for the gathering in of funds; while the Diocesan Committee, with its local knowledge of the particular circumstances and the real needs of each application would supply that want, which every Committee sitting in London must feel—viz. by furnishing reliable information respecting each case, and by advising upon the amount of grant which would be appropriate in each instance. This principle has been adopted and entered upon the minutes of the Church Building Society in the form of five suggestions, which will naturally be considered by the Committee which it is now proposed to form. The carrying out of this principle brings wealthy Dioceses and Dioceses which have done most of their Church Building and restoration, to the aid of poorer and backwarder Dioceses. It does for the Dioceses of the kingdom what strictly Diocesan organizations do for the parishes of the Diocese.

" 'The Church Building Society has the benefit of the gratuitous services of a Committee of twelve Professional Architects, all men of high eminence, who attend once a month with great regularity, and with praiseworthy self-denial, in order to examine all the plans submitted to us; and thus a security is afforded against injudicious restoration and inadequate designs.

"' Before concluding, I think I ought to touch upon one branch of our work, which is now growing very rapidly. I refer to the provision of Mission Chapels and other Mission Buildings. It is hardly making a rash statement if I say that there is scarcely a parish, in town or country, where such a building is not a desideratum. In many cases the building may be temporary, and erected with the idea of giving place at some future time to a permanent church; but in many other cases it is intended to be permanent. If Mission Chapels of a humble, unpretending character had been provided, and worked in many a distant small hamlet of our widespread rural parishes, we should not find, as now we often do, the ground already occupied by a Dissenting chapel. Among the varied uses of such a building may be mentioned Sunday Schools; perhaps weekday schools, too, in some places; Mothers' Meetings; Bible Classes; Guild meetings; Temperance gatherings, and so on; and, in addition to these, there would generally be held some description of Church Service, which might often be conducted by a licensed lay-reader. The provision of such buildings as these is probably one of the chief works lying before us, and the fund specially devoted to this purpose is that for which we are now chiefly seeking support. If the proposed scheme is carried out, as I trust it may be, one may venture to express the fervent hope that God will mercifully prosper the work, and grant success in His own good time, and in His own good way, to the united efforts of the Diocesan and the Central Committee in making provision for sufficient and suitable accommodation, whether in a Church or Mission Chapel, which the needs of the Diocese imperatively demand.' "

The motion was carried, and the Committee appointed. It is now in full work.

It may be interesting further to add, that the Committee of this Society have already entered on a correspondence with the Salisbury Diocesan Society, with the hope of attaining to some such working arrangement.

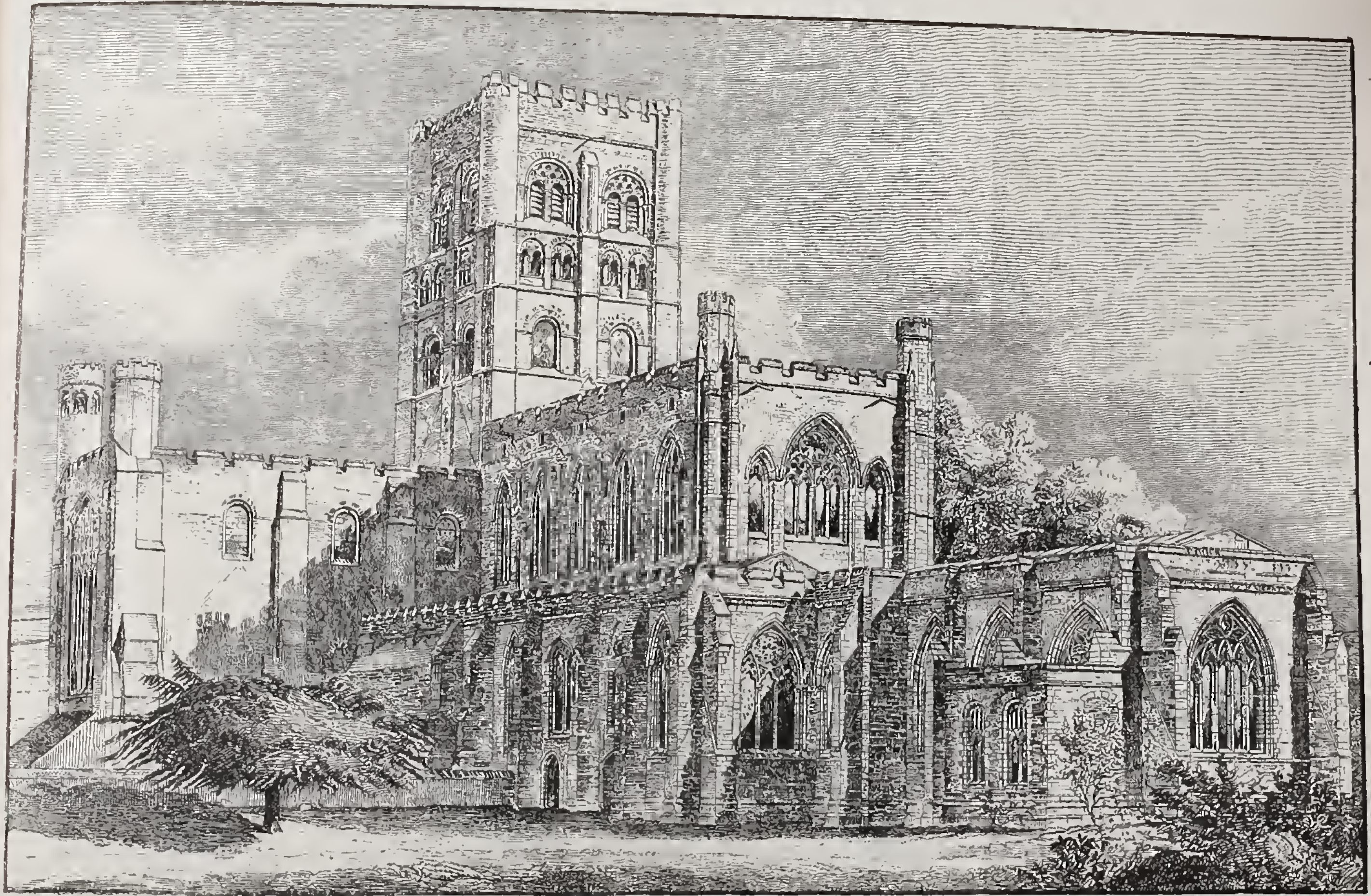
The Abbey Church of St. Alban's, Hertfordshire.

Illustrated by James Neale, F.S.A., Architect; Associate of the Royal Institute of British Architects.

THE accompanying illustration of the South Elevation of St. Alban's Abbey, which we are enabled, by the kindness of Mr. Neale, to give to our readers, is a reduction from one of the plates of his admirable Monograph of that structure; the plate itself having been previously reduced from his own drawing on a much larger scale. It embodies in a truly wonderful manner the result of the careful and intelligent draughtsmanship that has portrayed in this work, as faithfully almost as photography could, the multitudinous detail of this vast building.

The subject of this labour of love is well worthy of the devotion that has been thus bestowed upon it. It comprises the view of St. Alban's Abbey which is the best known and most distinctive, and which presents itself to visitors in so striking and commanding a manner on the usual approach. It partly illustrates the point with regard to the Abbey to which public attention has been much drawn of late. It may, together with Plate 4, be studied with reference to the vexed question as to whether the high-pitch roofs which were designed to crown the principal parts of the structure, and which did actually once crown them, should be restored or not; this question has been debated not only upon the grounds of antiquarian and historical associations which have been assumed, not without reason, to tend to the fabric being left as it is; but also upon the more debateable one of the æsthetic desirableness, or otherwise, of its being again altered to what it was at first. These latter point rather in an opposite direction; for though the over-zealous advocates of the let-alone school talk glibly of the impressiveness of the length of the building being enhanced by its lowness, and that of the height and picturesqueness of the tower by its isolation, consequent upon the destruction of the roof, which abutted against it; it might as well be argued that a skeleton is, scientifically and artistically, preferable to one clothed with the integuments of flesh and blood as being more suggestive of the internal construction of the body, and more striking in effects of chiaroscuro, to say nothing of historically recording more clearly the decay as well as the growth of the creature it belonged to.

The fact is that, grand as the Abbey still is, far grander it has been and might be. It is a "mangled" building. Mangled as many others of its class have been in the later days of mediæval architecture. For much work that was indifferent and even bad was done then, to the detriment of far better that had preceded it. The miserable, low-pitched roof that just shelters the interior is partly composed of the hacked and shortened fragments of its nobler predecessor. The Norman tower that protrudes, as it never was intended to, in abrupt fashion from the cross arms of the church, that seem to have receded from it, has nothing but its scale to recommend it. These mangled remains possess consummate



⁜ THE ABBEY CHURCH OF SAINT ALBAN · HERTFORDSHIRE ✣ VIEW FROM THE SOUTH EAST: *(From Neale's 'S. Albans Abbey.' by permission.)*

To face p. 74.

interest. Such interest as attaches to a heap of bones of a megatherium, out of which scientific research can rebuild in imagination the mysterious monster of which they were the framework. But beauty and architectural grandeur they have not, other than is due to the coloured livery time has decked them with, and that, owing to the skinning the outface has undergone, is less than is usual with such structures.

It is a fact, wholly indisputable, that St. Alban's Abbey, like all of its class, was designed to be covered, and was covered with roofs of lofty pitch abutting against its central tower, and that without this the building is shorn of its most essential features and robbed of its fair proportions. By successive modifications and additions the simplicity of its original design has been impaired, but in detail, unity has given place to variety, and more, perhaps, has been gained than lost. It has thus become, even more than most of its compeers, an embodiment of the wondrous and ever-changing development of mediæval architecture and art. It is a museum of all the English styles, and every stone has a story to tell, as Mr. Neale has succeeded so well in his work in elucidating.

It is incumbent, therefore, upon all who have charge of it, religiously to preserve this monumental record of the history of their country and their Church. It must not be tampered with, or lightly treated as if it was of no account what further changes were made in it beyond those that have been made. Yet, for all that, it is an actual church still, one, too, arrived at such a state of decay from old age, that, to preserve it at all, much is required to be done to it. It has also to be fitted for a new sphere of usefulness, and for the rank of a Cathedral, which it never held before. The fabric itself, therefore, is not to be adored as a Fetish, nor to be at all costs upheld only as a veritable mummy. But it needs loving, reverent, intelligent and even bold treatment, that it may be not only handed down, but used from generation to generation to come.

It is time, however, to turn to the Abbey itself, as seen in our illustration, and to Mr. Neale's accurate record of it in the volume before us. We have said that all the English styles of mediæval architecture are represented in it, and there are visible, at a glance on the South Elevation (Plate 4), the

Norman work of the Abbot Paul, who came over with the Conqueror, it is prominent in the majestic central tower, the mightiest in the kingdom, measuring 47 by 45 feet, and with walls 7 feet thick, built with Roman red tiles, fragments from the ruins of Verulam, probably intended to have been covered over with plaster, but now showing all its rude construction exposed. The easternmost bays of the nave and the transepts are of the same date and character as the tower, and are what remains of the stately church, consecrated in 1115 A.D. in the presence of King Henry I. and his Court with great ceremony.

Of the work of the period of the Transition from the Norman to Early English there is in the church an interesting example, but it does not appear on the exterior. It is a rich slype, or narrow passage, separating the south transept from the chapter-house, and forming the communication between the great cloister and the cemetery. It was built by Robert de Gorham, 1155 A.D. In 1195, Abbot John de Cella undertook to rebuild the church in the beautiful Early English style in vogue in his time, and commenced at the west end. His work was of the finest character, and is fully represented in Plates 6 to 11. The elaborate details given of it by Mr. Neale are well worthy of the most careful study, and they have the greater interest as it is the design of De Cella in the west front, which, it is proposed, with scarcely the same force of reason as may be alleged for the high roofing, to develope, rather than restore, by way of a monument to the late Sir Gilbert Scott.

The Early English clerestory of the western part of the nave (Plates 12 to 16) is the work of De Cella's successor, William of Trumpyngtone (1214—1235), and fine as it is, it is inferior in character to that of the west end, savouring much of comparative economy.

The central compartment of the south side of the nave, consisting of five bays, intermediate between the last-named and the three existing Norman bays next the tower is of the Decorated period, by Abbot Eversdone (1308—1326), erected in place of a portion of the Norman part of the nave that had fallen in. These bays are singularly similar in design to the Early English bays of Trumpyngtone, but the details of the mouldings are more elaborate, the triforium stage is also enriched with cusping and carving. The work does not possess the same "spiritual character" and chasteness of design as De Cella's western porches.

The lofty sanctuary eastward of the tower is of earlier date (1260), built by Abbot John de Hertford, beautiful in proportion but simple in detail; and still further east and lower in elevation is the beautiful group of chapels above mentioned. The antechapel and Lady Chapel, both of exquisite and rich character, the work of the aforesaid Hugh de Eversdone, upon which he evidently had lavished all his art and the bulk of his resources. The great south window in the transept, of the Perpendicular period, completes the historical series of styles as represented in the view of the principal elevation of the Abbey.

The work of Mr. Neale itself must be referred to for the details of the other portions of the exterior and of the interior, with its wealth of shrine-work, particularly that of the Martyr, St. Alban, so wonderfully recovered and patiently reconstructed out of two thousand fragments of Purbeck marble, found embedded in the walls. These, with several painted decorations of great interest and beauty, represented to a large scale with great fidelity, make Mr. Neale's book a valuable one for reference and study.

The plates are sixty in number, and have been reduced by photo-lithography from larger drawings made by him on the spot, and are remarkable for their clearness and accuracy. The building being one of great variety and excellence of detail, the work is really a handbook of the different styles of English mediæval architecture, and as such we feel sure that its value, great now, must continue to increase. A moderate number of copies only have been or are to be issued, these will soon become absorbed by the public, and difficult to obtain afterwards, so that those who wish for a copy will do well to make an early application for one out of the few remaining in the hands of the author—Mr. James Neale, of 8, Adelphi Terrace, London—who is to be congratulated on the distinguished success of this his Monograph of the venerable Abbey of St. Alban's.

JOHN P. SEDDON.

Chapel of Ease (or future District Church), Hanwell, Middlesex.

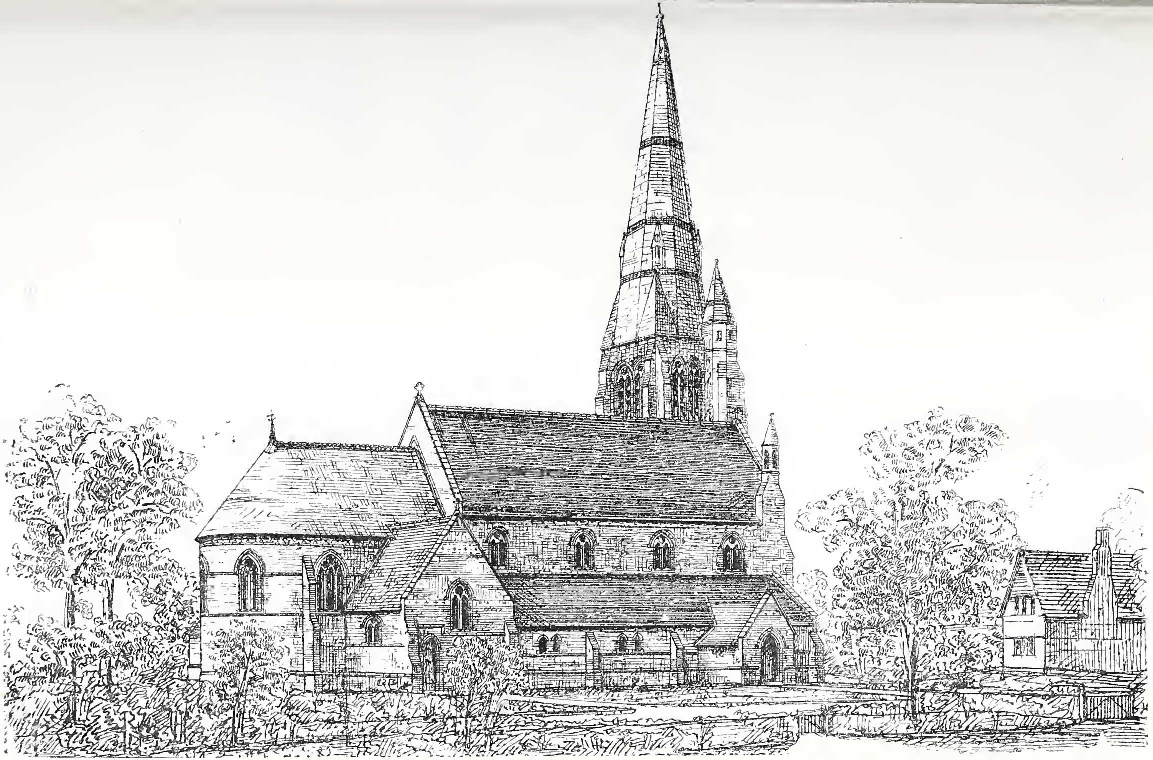
William White, F.S.A., Architect.

WHATEVER may be said by some as to the building of a Church being a privilege and a pleasure, we must admit that it cannot be anything but an anxious and laborious task to a parochial clergyman of limited means, in a poor parish, where the church has been unable to keep pace with the growth of the population.

Even when aided by the energetic co-operation and sympathies of such of the laity as may be able and willing to assist in carrying out the good work, great is the burden which necessarily falls upon him. It is he who has to bear the great sense of responsibility, inseparable from the spiritual care of several thousand souls.

If this burden falls upon the shoulders of a man who, in his declining years might reasonably look and hope for a little rest and repose from an unusually laborious life, it becomes a case for special sympathy and assistance; and still more so when he bears an honoured name like that of Coleridge. And such is the case with the Rev. Derwent Coleridge, son of the Poet, Rector of Hanwell—a parish popularly, but quite erroneously, supposed to be the location of the great Middlesex County Asylum, which is really situated in a neighbouring parish. Hitherto Hanwell has been a quiet, rural village, but within a few years it has become gradually more suburban in its character and population, the "residents" (with a few exceptions) being of the middle class, with small, limited incomes. The old Parish Church lies quite away from the population, and only a schoolroom service, during the winter months—usually crowded to excess—is really within the reach of the poor or populous part of the village.

The accompanying illustration is for a new church, to be built in the village, near the National Schools, upon a site given by the Ecclesiastical Commissioners. It is to accommo-



St. Mark's Church, Hanwell.

[Architect, W. White, F.S.A.

date six hundred persons, free to the parishioners and unappropriated; but the Committee have not been able to undertake as yet a sufficient fund to enable them to commence more than the eastern half of the building, at a cost of a little over £2000.

The church is to be called S. Mark's, by way of association with the sphere of the Rector's former labours at S. Mark's, Chelsea; and though it is to be built in no sense as a memorial to him, but rather to supply an urgent parochial necessity, yet many of his former friends and pupils have gladly come forward to express their interest in this work, and to aid him, as a work of personal respect and regard, with their contributions.

The building will consist of an apsidal chancel, chancel aisles, vestries, transepts, nave and aisles with high clerestory, north porch, and eventually, it is hoped, tower and spire at the west end of south aisle.

It is to be built of common stock bricks, with dressings and mouldings of red bricks, and roofed with plain tiles. The fittings, for the present, must be of the simplest description.

The Cathedral: Its Necessary Place in the Life and Work of the Church.[1]

THE great work of ecclesiastical reconstruction which, by God's great goodness to us, has been so actively carried on in this century, has for the present consisted chiefly of a reconstruction of the parochial institutions of the Church—the subdivision of parishes, building of new parish churches, and multiplication of parochial clergymen.

We are only now beginning to enter, quite in their due order, upon reconstructive works of a different kind. And first we mention, in order to briefly dispose of it, the erection of missionary machinery for evangelizing the masses of our population which lie outside the Church altogether, such as Mission Buildings, Special Occasional Missions; and we gladly record in this category the appointment of a Committee of Convocation, only the other day, to consider the question of services of a distinctively missionary character in our Parish Churches, and the question of the organization by the Church of out-door mission services, and preachings to the millions who cannot be induced to enter our places of worship. The other work of reconstruction which we allude to is the reorganization of Diocesan action. The almost universal establishment, within a few years, of Diocesan Conferences looks in this direction. The Conference is a valuable means of cultivating and ascertaining Church opinion among both clergy and laity; it is a means of promoting Diocesan *esprit de corps;* but we hope it will not be accepted as a substitute for, but only as leading up to, the restoration of regular Diocesan Synods.

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[1] By Edward White Benson, Lord Bishop of Truro; late Chancellor of Lincoln. London: John Murray, Albemarle Street.

But what is wanted, perhaps, even more imperatively than the restoration of Synods, is the reorganization of Diocesan Chapters. The movement in this direction is fairly begun, and the Bishop of Truro has done the Church good service in the book before us, which first sketches the essential idea of the Ancient Cathedral Chapter, and then urges a revival of the original idea in a reorganization of our ancient Chapters, suited to the needs of the present time. We hope and believe that the Bishop will do the Church the further service, of giving the Church an example of such a Cathedral Chapter in his own new Diocese, a Diocese to which the eyes of the whole Church are hopefully directed, as a pattern of the Church organization and Church work of the future.

We earnestly recommend our readers to procure and study the Bishop's book; we trust that the copious extracts we here give from it will only ensure their doing so.

Under the head, "What is the essential Relation of a Chapter to a Bishop? Of the Diocesan Church to the head of the Diocese?" we extract some valuable notes:—

"The statutes of a cathedral were in no respect *privilegia;* they were but a fragment of a powerful and well-understood system of law—*jus commune*—which existed throughout

Europe. Statutes framed for particular cathedrals could not contravene this, and could modify it only in some particulars.

"The exceeding antiquity of the cathedral institution is indicated among other things by its diffusion, or rather, its universality. Its origin cannot be traced to any enactments, imperial, papal, or conciliar. It is not possible to point to any episcopal chair which is not at once seen surrounded by its 'senatus,' its 'presbytery,' 'council,' or 'cardinals.' The name, Chapter, designates this body, but it became fashionable only with the popularity of the monastic orders from whom it was adopted. The episcopal character of this society was shown in their wearing habitually the same dress as the Bishop, namely, the rochet, instead of the albe, and in some instances, even the mitre. In these early episcopal institutions there are, of course, resemblances to the arrangements of the fourth century, and though it would be uncritical to connect them (as was formerly done) in the way of historical descent, yet it would be equally uncritical to say that the example of Augustine was not commonly present to the minds of the Societies in the eighth or ninth.

"'I was made a Bishop,' Augustine says. 'I saw it was necessary for a Bishop to be showing constant attention to all comers, or even passing strangers. . . . It would have been unbecoming to allow such habits of intercourse with the world in a monastery' (such as he had hitherto lived in), 'and therefore, I wanted to have with me in this bishop's house of mine a monastery for clergy. This is how we live. No one in our society is allowed to have anything of his own. Perhaps some have. Well, it is not allowed.'"

The term Canonici (i. e. "inscribed on the canon, matricula, or album, of the Church") is said not to occur before the sixth century, but the associates so called did not differ materially from earlier societies.

The members of this council were naturally at first the *parochi civitatis*, presbyters and deacons of the city only; here and there we find traces of them sharing the Bishop's table and purse; usually, their maintenance was from the common church fund, without a common establishment.

The eighth and ninth centuries, however, saw community life very generally introduced. In the rule drawn up for the Reform of the Canons of Metz by their great Bishop Chrodegang (Godegrand), A.D. 755, Chancellor to Charles Martel and Pepin, which rule was widely diffused through the influence of Charlemagne and Louis I., occurs, perhaps, the first absolute prescription of a common dormitory and refectory. There is to be a gated close, within which some only of the Canons are, by licence from the Bishop, allowed to occupy separate "mansiones." . . . "The elaborate Regula Canonicorum of the Council of Aix in 816 A.D., was based on the principle of common life, and copies of it were sent, with an imperial letter, to every Metropolitan. But the principle of common life was never made absolute. . . . At no time had the cœnobitic life (however usefully introduced) any connexion with the original *and essential* idea of the institution. Neither is the *daily service* of such *essence* according to the view of the Canonists. Chapters have existed for centuries, with no common office except on Sundays and certain festivals. And it is ruled that even these may be intermitted without destroying the capitular character. . . . "

Neither is the possession of common property, or receipt of stipends *essential*, nor the conduct of Divinity schools or seminaries. All these particulars belong to Cathedral Chapters; but, as the Canonists say, only *per accidens*.

What is "*Essential*" is briefly that they be "the senate of the Diocese," whose duty is "to aid the Bishop when the See is filled, to supply his place when it is vacant."

The most splendid relic of the Institution is still to be seen in fulness of life in the Roman College of Cardinals. They, like their "Papa," only preserved for themselves an ancient name and an ancient activity which were once to be found in every Diocese. And all Canons, says Saravia, are *Fratres Episcopi*, as Cardinals are *Fratres Papæ*.

In the multitude of foundation deeds of Cathedrals, there is no variation from this object. Thomassin concludes from his mass of evidence that *everywhere* the "Clergy of cathedral churches formed one body with the Bishop, and entered into their share of the anxiety, and into some association with his sacred sway." Van Espen, with the most contrary church-views to Thomassin's, says "their principal duty was to assist the Bishop by their work and their counsels in the government of the Church." So our own Reginald Pole, "the rationale and ground of instituting Canonries and prebends in churches, was that they who are appointed to them may assist the Bishop, and aid him with counsel and work in the discharge of his office and in Divine things. . . . The principle was simply universal. The Cathedral Chapter was the Bishop's council."

Hence the great pains taken to ensure competence in such advisers. Chapters were to consist in about equal portions, of theologians and of Canonists. . . .

From these principles, which have been observed with almost universal fidelity, it has been ruled to follow that a Chapter, stripped of its property, and withdrawn from liturgies, would be a Chapter still; but that a Chapter deprived of the right of aiding the Bishop's work and supplying his place—though exercising every other function—would be excluded from the definition of a Chapter. It would be a College of Clerks, but not even the Church (say all authorities) could rule that it was a Chapter.

Again, it follows that a Chapter must have two real completenesses—namely, separately, and in conjunction with the Bishop; and hence that it has two heads "and yet is no monster," as an old author says; because while without the Bishop it is not acephalous, but an organic body (*sociale corpus*), it is so in a different relation from that in which it forms the "*mysterium corpus*," of which the Bishop is the head. He is the "*Principale Caput*," while the Dean, Provost, or other, is the "*Caput Numerale.*"

Thus (1) it is a Corporation, free to discuss its corporate affairs; charged with the regulation, under certain limitations statutable and other, of the Cathedral service, and with the cure of souls. As such Ecclesiastical Corporation, it is subject to the Visitation of the Bishop.

It is (2) a council, in which capacity it not only has a right to be consulted, but a claim to offer advice—in certain cases may take the initiation.

In its first aspect, the Bishop neglects an important part of his Diocesan duty if he does not *visit* it.

In its second capacity, the Bishop, though he cannot be constrained by the advice of his council, nevertheless unconstitutionally neglects his Chapter if he does not *consult* it.

Upon this view of the essential characteristics of a Diocesan Chapter, the Bishop founds his sketch of a "possible restoration of Conciliar work to the Chapter," from which again we transcribe some weighty and eloquent paragraphs :—

"It may be confidently asked whether any single Church improvement could be more effective, or more comprehensive, than the restoration of Chapters to their primitive idea.

"Not for the sake of church services only and nave sermons. If that were all, a rector with two Curates might organize, perhaps, a more captivating ceremonial, or a more popular cycle of preachers. Nay, not merely for the conservation of the more glorious type of worship, or for more far-abiding edification.[1]

"Nor yet solely for isolated work. . . . With us there are most important works not done now at all, nowhere likely to be done, nowhere capable of being done, unless cathedrals undertake them. The training of the Clergy in such scientific theology as the Universities may decline, in doctrine and in pastoral care, and in church discipline; the Diocesan inspection of religious education; the preparation of an Order of Readers, one of our principal wants; the guidance of the younger Clergy in study; 'arrangements for conferences, with a view to theological, practical, and devotional exercise and discipline;' 'organization of Diocesan, Church, and School Building Societies;' organization of charitable Societies in general; organization of preaching missions; organization of Sunday Schools; for if one silent change more remarkable and less likely to be remarked than any other is in process among us, it is the wholly altered relation of the Sunday School to Church Order, which is produced by the legislation creating School Boards. They become *the* Catechetical Institution of the English Church. All these loud-voiced wants appeal at once to Cathedrals as Central Institutions, competent, endowed, dignified. And no doubt many would be contented if one Canon should undertake one, and another another of these, and become inspector, almoner, theologus, missioner, and the like for the Diocese.

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[1] 1 Cor. iii. 13.

"But indeed these individual works are at once necessary and subordinate. . . . We shall have more to say of these presently, but let their *principal* activity be corporate, conciliar.

"'But this demands.'—Yes! who knows not what it demands?—the co-operation—a *brotherly* co-operation of the Bishop with his Chapter—the co-operation of the Chapter with their Bishop. . . .

"May we not with all modesty think (and better be silent than presumptuous) that isolation is one great cause of Episcopal difficulties, at this time—difficulties with which no true Churchman can fail to sympathize, and which have never been greater since the Long Parliament? Would not Episcopal authority weigh more with laymen, were it well understood that it might be depended upon to speak out and to judge when the Church lacked counsel and judgment, and that, when it spoke, it was after deliberate consultation with well-known, experienced, and trusted Elders?

". . . . Theological opinions, Christian life, and religious benevolence, foam in a thousand currents; unity can only be gained by combinations and associations, and it is proceeding before our eyes. All the 'Dispersions' are re-assembling. Convocation has been learning to work for years. Synods are convened; Congresses and Conferences have sprung up of themselves, and prepare the way for more regular forms. The Vatican herself has held an abnormal Council, done an abnormal work, and provoked thunder from the other pole. It is modern life itself which is doing all this, and modern life suggests to the Bishops that they should not be slow to revive their Chapters.

For England it seems to be reserved—through her love of the Truth—through her primitive organization—through her world-wide opportunities—to be present, by the grace of God, with the Church of the whole earth. Must we not hope that her Episcopacy will present to the world no anomalous spectacle and no unreal image—neither a Church ruler without a council, nor a council of shadows? For it is not to fetter action, but to develope thought that a Council sits. The Bishop's power is, according to the old definitions, as we saw, a true *monarchia*, and he alone has legislative power. The Council does not direct, it expresses. It expresses its own thought and its thought about the thought of the world. It fulfils in a purer way, and concerning a higher class of subjects, what the journal fulfils in an unrefined way for the world. Its influence is confined to expressing thoughts, and that influence has no limit. It has no legislative right; it cannot dictate—it only formulates. This is the exact definition of the function of a Chapter for its Bishop: 'He should seek its counsel, but does not need its consent; he is bound to ask, though not to follow.'

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"Held as it (the Chapter) was, through many ages of practical work, to be the indispensable auxiliar of their (the Bishops') own order and office—misunderstood for a while and misused, yet in substance marvellously preserved to us—the discerning eye and delicate hand may yet again revert to its traces among the elements of modern life as the symmetric ground-plan of new Church energy and order."

St. Alban's Abbey.

THE BATTLE OF THE ROOFS.

THE radical restoration of many entire buildings has passed off with a tithe of the controversy which has been elicited by the proposal to deal with the nave roof of St. Alban's Abbey.

In our January Number we gave a brief notice of the arguments of Messrs. G. E. Street, James Neale, and others, at the Society of Antiquaries, on Nov. 28th, 1878. As the subject is still being vigorously discussed, it will be interesting to recapitulate the chief points, and mention what has occurred in the interval.

Before the south wall of the Nave was forced into an upright position, the roof was lifted, and the rotten ends of some of the principal timbers were noticed. The repairs to these timbers do not seem to have been included in the contract, and the matter came under the special notice of the Faculty Committee last July. The question was then asked :—Would it not be better to follow the lines of the original high-pitched roof, instead of spending money on patching up the old roof, erected in about the 17th or 18th century, and of inferior workmanship? This appeared to be a common sense view. The majority of the Committee voted accordingly, but the minority stood firm for keeping the old roof, and called for a full meeting. Then, after this, all the daily papers, weekly and other periodicals, contained articles, letters, or paragraphs on the question—a custom that many have continued, more or less persistently, up to the present time. At the general meeting of the principal subscribers, held on August 10th, Sir E. Beckett made an able speech, converting neutral persons by sheer skill of advocacy and not sparing his adversaries. The resolution which he proposed, was "That the roof of the nave having become ruinous, it is desirable to restore it to the original pitch indicated by the weathering on the tower." Mr. J. Evans, F.R.S., led the opposition; his amendment was, "That this meeting, recognizing the propriety of the late Sir Gilbert Scott's desire to preserve the old roof of the nave as an interesting portion of the Abbey; and, inasmuch as it appears from the architect's report that this roof can be rendered perfectly sound and serviceable, recommends that it be repaired accordingly." In the voting the amendment was lost. The following are some of the remarks made about the old roof:—"The contractor told us of the real condition of the roof, and a further examination has convinced the architect that it is rotten, and must be *entirely* rebuilt."—"A new roof is an absolute and imperative necessity at *once*."—"It is hopelessly rotten, and past repair." —"If it could be repaired—which is *impossible*—it would be an easy question."—"It (the roof) has been *found perfectly rotten*;" and much more to the same effect. So far, the advocates of the high-pitched roof seemed to have gained all the sympathy of those who care about old buildings. Mr. James Neale, F.S.A., however, made a rigidly careful examination of the whole of the interior and exterior of the roof, and reported at great length on the subject to the Society of Antiquaries. Two sentences only need be quoted here to show the general conclusions Mr. Neale came to:—"Timber has been very liberally used for all important timbers throughout the nave roof; also in principle of construction, though possessing no scientific merit, the roof does not fall short of much genuine mediæval work. Almost all the timbers are of oak, and careful special examination forces me to the conclusion that the timber is of very good quality, quite as likely—or even more likely—to endure a very long time as any new timber in a new roof." —"It seems an extreme measure to pull down a roof of over 280 feet long, because 40 ft. to 70 ft. might be displaced during the substitution of new timbers in place of the worst of those now existing." Lord Carnarvon, the President of the Society of Antiquaries, protested against the action of the Faculty Committee, and other Societies followed, and the controversy seemed to grow fiercer if possible. The Institute of Architects then deputed three eminent members, Messrs. Street, Christian, and Blomfield to make an independent examination. These and other architects confirmed the opinions of Mr. Neale, that the state of the roof had been misrepresented, and that it could be easily and thoroughly repaired. The Committee, notwithstanding these revelations, did not practically alter their intention. They determined to change the look of the building by means of a high-pitched roof, but to retain the old roof beneath the new one. As one gentleman satirically expressed it, "the old roof would be the more easily accessible to *antiquaries*."

It will be remembered that the resolution of the Committee dealt with "the pitch" of the roof as well as its "ruinous condition." The statement about the ruinous condition having been discredited, the opponents of the change proceeded to discredit the statement about the original pitch indicated by the weathering on the tower. There is no weathering at all, only disturbed tilework. They argued that this disturbed tilework does not supply evidence in favour of the roof-line which the Faculty Committee propose to follow.

Mr. Neale, with much enthusiasm, spent several days on the roof when it was covered with ice and snow, and measured every tile in a certain portion of the west wall of the tower. His object was to put on record for future reference a statement of this part of the case which could never be questioned. The drawing was published in "THE BUILDER," of January 18th, 1879, pp. 69, and described in a forcible letter:—

"The new roof will represent an outline, which was *never* taken before by any roof abutting against the western face of the tower, of which any traces remain. The Faculty Committee are thinking about giving to the nave of the Church an aspect which it never actually had at any time. This is a kind of 'Conservative restoration' which has never been argued for under that name before."

There has been no reply on the part of the Faculty Committee as to the pitch. Messrs. Street, Christian, White, Blomfield, and others testify to the admirable character of Mr. Neale's drawing, and its perfect accuracy. Probably before the work is put in hand some explanation will be given. We have referred briefly to some of the points debated for at least eight months. We prefer not to argue the question whether a high-pitched roof would look better or worse than the present roof. There is no necessity to argue about that. It has now been shown beyond question that the existing roof can be "easily and thoroughly repaired;" why not, therefore, simply repair it? When the roof becomes hopelessly rotten and must be renewed, a future generation may determine whether the present principles of Conservative restoration shall be followed, or whether something else shall be done. It seems a pity to spend a large sum of money in doing what is unnecessary for utility, when funds are urgently needed to avert absolute ruin elsewhere in the building. Fitness for Cathedral service should now be the first consideration at St. Alban's, so as to abridge the years of weary waiting for what is appropriate at the Mother Church of the Diocese. Especially should this view of the case be taken, when co-operation in the good work is hindered by persistence in a course, which is opposed by so many of those who have done good service for the Church throughout the land. This feeling of reverence for the past need not be ignored by us, although we prefer rather to look to the present and the future.

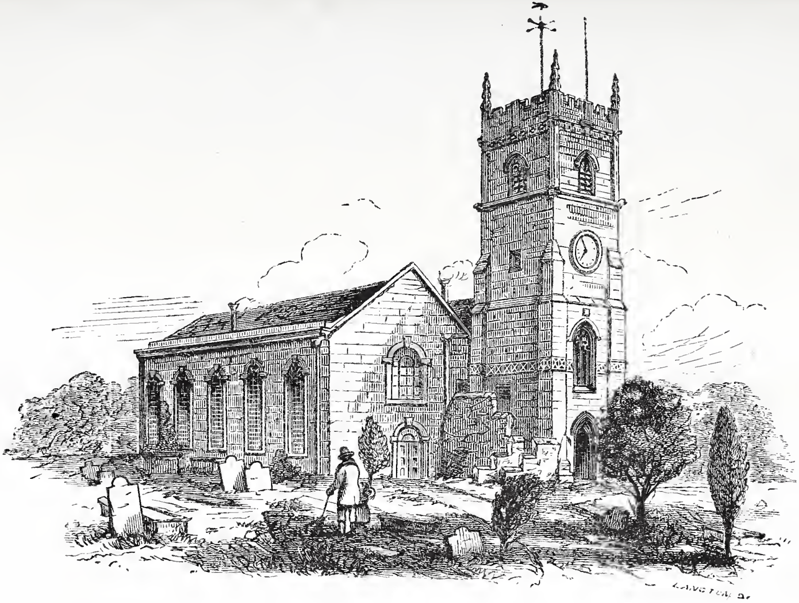
Historical Notes on the Parish Church of Prestbury.

PRESTBURY is the mother church of a parish including at the present time no less than thirty-two townships, and originally comprehending within its limits the parishes of Alderley, Gawsworth, and Taxal; extending, in fact, from the parish of Stockport on the north to that of Astbury on the south, and embracing an area forty miles in circumference.

It is not only one of the largest but one of the most ancient parishes within the diocese of Chester. The name, *Priestburg*—the priest's burg or town—indicates a Saxon origin, and points to the conjecture that there may have been an ecclesiastical settlement or outpost here almost from the time of the first preaching of Christianity in this part of the kingdom, viz. the middle of the seventh century when, under the influence of the Celtic missionaries, the Mercian Kings, Peada and Wulfhere, and so many of their subjects embraced the doctrines of the Cross.

Of any structure there may have been in Saxon times, there is now no trace. The ancient chapel standing in the churchyard, the original Norman doorway of which still remains in a comparatively perfect state, was perhaps a portion of a church of Norman date.

In 1153, the church, with all belonging to it *(cum omnibus pertinentiis)* was given by Hugh Kyvelioc, Palatine Earl of Chester, to the Abbey of St. Werburgh, in that city; Ranulph Blundeville, his son, succeeded to the earldom in 1181, confirmed all that Earl Hugh, his father, had done, and there is extant the record of the granting of a licence by the Bishop of Coventry, in which diocese Prestbury then was, confirming the appropriation, which, from internal evidence, must have been about sixty years after Hugh Kyvelioc's grant. The services thenceforward were celebrated by a vicar, who took up his abode at the "mancion house," as it is anciently written, a building which no doubt preceded the quaint black and white gabled structure standing immediately opposite the



Prestbury Church; as it is.

church, and it is from this time that the foundation of the the present structure may be said to date.

Finding the little Anglo-Norman edifice insufficient, the new possessors set about the erection of a new and more imposing structure. The chancel being required for daily service would be begun first, and was probably completed between the years 1220 and 1230; the triplet lancet window on the north-side, which still remains, being part of the original structure; it is probable too, that the external walls of this part of the fabric are the identical ones that were erected at this time, though pierced in places with windows that date from the middle of the fifteenth century. The nave was next commenced, the pillars (alternately round and octagonal) on the north side being erected first, and those on the south side, which are formed of clustered columns, immediately after; the whole being finished within a few years of the completion of the chancel. The screen which at present divides the nave from the chancel, is comparatively modern, having been erected about the close of the last century, in place of the one which, as is shown by the church accounts, was set up in 1572, in substitution of another of still earlier date; it is of wood, ornamented with urns, festoons, and other pagan symbols in stucco.

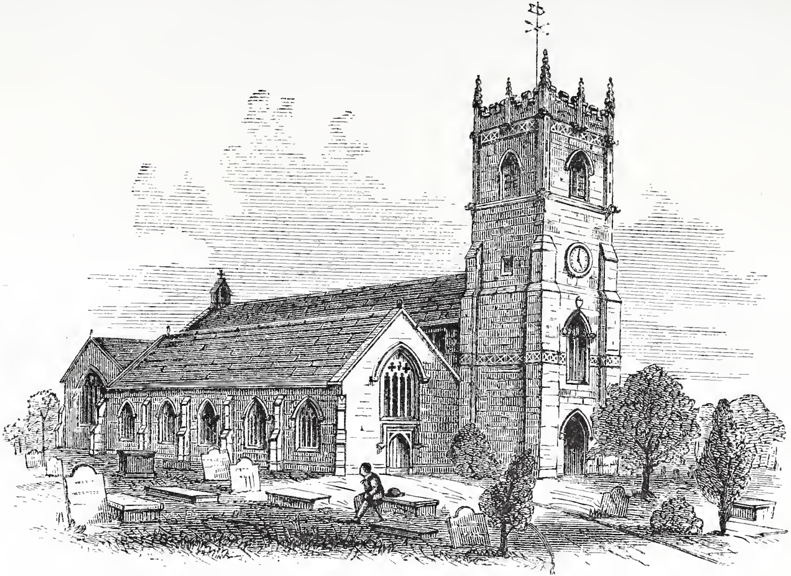
There is unmistakable evidence that the clerestory is of much later date than the pillars in the nave, and in all probability it was built about or after the time the side aisles were added, and within a century and a half of the completion of the nave, or about the beginning of the fifteenth century. The open timber roof erected at the same time having fallen into decay, was taken down in 1674, and another erected instead, which still remains in good condition, though unfortunately hidden from view by the intervening ceiling.

Of the side aisles, that on the south alone retains its original features. The eastern end, which until recent times was separated from the remaining portion by a parclose screen, has been a chantry chapel; it still retains the name of the Tytherington chantry, and was built in order that remembrance might be specially and continually made of its founder, in the offices of the Church, according to the usage prevailing in pre-reformation times. The east window, which was restored in 1856 at the cost of the late Mr. Brocklehurst, has a good traceried head of the character prevailing towards the middle of the long reign of Edward III., and beneath it and projecting from the wall is the ancient piscina, which was no doubt originally affixed to the south wall, the chantry altar at the time occupying the site under the east window. The south window is in fair preservation, and from the peculiar flowing character of the tracery and the resemblance which the foliations bear to what continental antiquaries call Flamboyant, there can be little hesitation at fixing the date at about the year 1350, which would be immediately after the Tytherington estates had been conveyed in marriage by an heiress of that name to the family of Worth.

The other windows on the south side were no doubt originally of somewhat similar character, but their place has been supplied by three plain and clumsy square-headed windows inserted (as the books show) in 1613, a period when architectural taste was in a state of retrogression, and Gothic art had become well-nigh extinct. Of the north aisle not a trace of the original structure remains, but there can be little doubt that in its proportions as well as in its general architectural features it bore a close resemblance to the one just described.

The south porch, a building of much later date than the doorway to which it is attached, was erected, as the inscription on a monumental slab, preserved in the chancel, testifies, in the lifetime and at the cost of Reginald Legh, a scion of the house of Adlington, who died in 1482, and the same inscription furnishes evidence of the date of the tower, which must have been built in the latter half of the fifteenth century, the same benefactor having aided in its erection.

This brief description will give some idea of what the church of Prestbury was in appearance at the time the first of the Stuart kings ascended the English throne. Erected at different periods, it presented then, as indeed it does now, an example of every style of Pointed Gothic from the Early English to that of the post-Reformation period, and if we include the remains of the Anglo-Norman structure still standing in the churchyard, a complete epitome of English Ecclesiastical Architecture.



LANGTON. SC.

Prestbury Church; Restored.

The seventeenth and eighteenth centuries were marked by a great decadence of architectural taste, and during that period the church was subjected to tasteless innovation, to contumely and neglect. In 1674 the original timber roof was removed, and another, about three feet lower at the apex, and of less acute pitch, was erected in its stead. This roof, though of somewhat inferior design, is constructed of oak, carefully worked, and is in excellent preservation. In 1707 the nave was filled with high-backed pews of every conceivable shape, some rivalling a jury-box in size, and others so narrow that it is impossible for the worshipper to kneel with any degree of comfort. Four years later (1711), the gallery at the west end was erected, the approaches being by external stone staircases on each side the tower, both of which are now in a ruinous and even dangerous condition. This gallery contains its complement of pews with the same objectionable features, if possible in an aggravated form; in the centre is placed the organ, which obscures the west window of the tower, and also blocks up the fine Pointed arch, one of the best architectural features of the building. In 1720 the open timber roof erected in 1674 was completely hidden from view by the introduction of an intervening ceiling of wood, painted in imitation of panelling, and ornamented with circular medallions containing representations of the Evangelists, somewhat similar in character to those of the Apostles which were painted on the spandrels between the arches of the nave in the year preceding. Concerning these artistic productions a curious story is told. It is said that the same painter had a commission to similarly adorn six other churches in the county, and that from this circumstance they obtained the designation of the "Seven Churches of Cheshire." The most serious innovation, however, was the removal in 1739 of the north aisle, and the erection of the present tasteless and unsightly structure in its stead. It extends two yards and a half beyond the original limits, and the walls, which are entirely devoid of architectural ornament, are so lofty as to completely hide from view the clerestory windows on the north side, and thus shut out the light from the nave. This aisle is divided into five bays, each being lighted by a lofty round-headed window, exhibiting all the symmetry of the severest ugliness. The eastern bay, which is reserved for the use of the patron, is separated by an oaken screen of Palladian type, and in the window lighting the east end are some fragments of stained glass of the date 1601, part of an heraldic achievement of the Leghs of Adlington, the only memorial of the former structure preserved.

The history of these cumbersome enclosures can be traced from the churchwardens' accounts, and is not altogether uninteresting. The first mention of seats in the church occurs under date 1572-3, in which year there are several entries of payments for " tymber for the formes," for " caryage of the same," and for " makynge formes." Prior to this period the nave was an unpewed space, the floor being strewn with rushes on which the general body of worshippers stood or knelt during the services; the patron and some of the more influential parishioners only being accommodated with seats. The "formes" alluded to would appear to have been fixed seats, partly closed at the ends next the passages with what were called bench-ends, finished at the top with elaborately carved poppy-heads, fragments of which, as already stated, remain, and are now used to support the seats in some of the pews. The enclosed pew was an introduction of a much later date, and is first mentioned in the accounts for 1635, when there occurs a payment " for the joyners' table (board) and our charges while the pues were in setting down." They were, however, only gradually adopted, for in August, 1671, a " faculty " was obtained from the Bishop of Chester authorizing the erection of additional pews near the west door; in December of the same year, a faculty for a pew was granted to Mr. Nathaniel Booth, of Mottram-Andrew, and in 1695, similar facilities were granted to John Davenport, of Woodford, and to Edward Thornycroft. After this the practice became general, the greater part of the pews having apparently been erected during the first quarter of the last century.

The pulpit, which was erected in 1607, it is intended to preserve, but to remove to a more suitable position on the north-side adjoining the chancel arch. This archway has in the course of time been sadly mutilated, and an inner arch of lath and plaster, covered with stucco ornaments of unmeaning character, has been added, which latter it is proposed to remove, renewing at the same time the stone-work where it has been defaced, making good the responds and arch-mouldings, and filling in the space between the apex and the line of the chancel roof with oak panelling.

This venerable monument has not only suffered from the ravages of time, fanaticism, and wilful neglect, but the hand of the spoiler has been mischievously busy, and those whose duty it was to preserve with jealous care, have done much by their injudicious management to disfigure and obliterate what time and the spoiler had spared. Stone carvings have been defaced, columns have been cut away to make room for unmeaning monuments that have long since become forgotten, for

> Monuments themselves memorials need.

Capitals have been chipped to receive wooden cornices, and pilasters decked with pagan emblems and other decorations unsuitable for a Christian temple; the masonry has been loaded with successive coats of whitewash, and whatever of sculptured ornaments remains has been industriously clogged by the repeated applications of the painter's brush. The mullioned windows have, in some places, been bricked up and in others the wind and the rain find their way through the battered casements; the pavement is broken and uneven: here and there the walls are mouldy with damp, while in places the ivy steals through, and spreading its roots clings with fond tenacity, as if flourishing amid the general decay. Altogether the sanctuary has a cold, cheerless, and uninviting aspect, affording evidences of heedless indifference and unseemly disrespect, enough to sear the eye and grieve the heart.

It is impossible longer to ignore the absolute necessity for some vigorous effort being made to repair the fabric, and restore it to something like its original comeliness.

Whatever is done should be with loving care, and with an anxious desire to preserve all that is worthy of preservation, shielding, so far as may be, every fragment with a jealous eye, and guarding it from unnecessary injury. It is in this spirit that the plans of the late Sir G. Gilbert Scott were conceived—not sweeping away with wholesale indifference, but placing the venerable fane in a state of complete repair, and dealing only with those tasteless and incongruous additions which detract from its beauty, so that it may be more conducive to devotion, and more worthy of Him to whose service it is dedicated.

Of the two woodcuts which illustrate this paper, one shows what the church is, and the other what will be the result of the alterations proposed by the late Sir Gilbert Scott, and to be carried out by his son.

The Vicar solicits the assistance of those who have an interest in the welfare of the Church and Parish.

The Improvements at St. Paul's Cathedral.

AT the meeting of the Royal Institute of British Architects, in January, Mr. F. C. Penrose, M.A., read a paper on some recent work and some recent discoveries at the Metropolitan Cathedral; and a discussion of the paper took place at the subsequent February meeting. We give a few extracts which are likely to be of interest to our readers.

"*The Crypt.*—For the last seven years, or thereabouts, the Dean and Chapter have endeavoured to make the crypt both useful for ecclesiastical purposes, and more worthy as the burying-place of illustrious public characters and artists than it used to be. Until lately, only a small part has been shown to the public, and, with the exception of the immediate centre, containing the tomb of Lord Nelson, and the contiguous chamber, in which the sarcophagus of the great Duke of Wellington is placed, it was dark and uncared for. Much of it was devoted to stowage of materials, a large portion of these being the scaffoldings which were used for the school-children's festival, and the remainder serving for various necessary purposes of the cathedral. Now, with the exception of these last, the whole has been formed into what may be called a Campo Santo. The walls have been cleared of the soot of generations, and the floor is in the process of being laid down with mosaic tesseræ in various colours and of classical design.

About 4000 square feet have already been so treated, 3000 more are decided on but not yet executed, and by degrees the rest will no doubt follow. The eastern part has been arranged for divine service, which takes place every morning and evening at eight o'clock, and on Sunday mornings the Holy Communion is there celebrated, viz. on the site of the ancient chapel of St. Faith. Around this part of the crypt have been arranged the remains of certain monumental effigies which were rescued from the Old Cathedral, and which Dugdale's accurate views, taken before the Fire, enabled us to identify. They have each been mounted on a simple kind of altar-tomb, with the name inscribed. They record names well known in the sixteenth century, viz. Hewett, Cockayne, Hatton, Heneage, Wolley, Baskerville, and some others. The central nave in the crypt has now been opened for its full length of about 450 feet, and the bronze car which conveyed the body of the Duke of Wellington to the cathedral in November, 1852, and which for a number of years occupied a chamber near the centre, and terminated the part shown to the public, has been removed to the extreme west. This central portion of the nave is now divided from the side aisles, to which, with the transepts, the workshops and stores are relegated by wrought iron railing.

" *The Decoration Scheme.*—The position of the scheme for the embellishment of St. Paul's is this. A sub-committee have recommended the adoption of a design left by Mr. Alfred Stevens for the pictorial treatment of the dome in mosaic. The President of the Royal Academy and Mr. Poynter have agreed to assist the Dean and Chapter and the committee in carrying out this design, with such modifications as the proper selection of the subjects entails, and they are now considering the proper means of carrying out the proposal, which is to begin by a full-sized cartoon placed up in the dome itself, so that the scale of the work may be thoroughly settled and adjusted to its proper sitnation. This work, both preliminary and final, will necessarily take a considerable time."

The President, Mr. C. Barry, remarked with respect to the mosaic marble pavement which the author had stated was already partially laid down, that the design was admirable, and he hoped that the whole of the pavement would be carried out in the same way, replacing the black and white marble floor at present existing. With respect to the decorations above the pavement, Mr. Penrose had only referred to those of the dome, —only a small part of the subject, although, at the same time, a great part in itself. It was a happy augury for the success of the decoration scheme that two such masters of their art as the President of the Royal Academy and Mr. Edward Poynter had agreed to work together so as to make the decoration of the dome a success. Both those artists were, he understood, now engaged upon their studies, and their cartoons would be exhibited *in situ*, so as to enable a satisfactory judgment to be formed of the effect of the completed work, and he ventured to think that in that way all the doubts which had perturbed the committee and the art-loving public would be practically resolved. When the decoration of the dome was completed, however, a very large field for decoration would remain, and it was to be hoped that the remainder of the work would be placed in equally able hands.

Mr. Statham said with regard to the decoration of the dome of St. Paul's, he should like to ask whether it had been at all considered by those engaged in the work what effect the mosaic decorations would have upon the aerial perspective of the building. The question was especially interesting to the Institute, inasmuch as it was one of the very last things in which the late hon. secretary, Mr. Cockerell, interested himself, writing a very sensible letter on the subject to the *Times*. However fine the mosaics might be as pictures, they might have the undesirable effect of "bringing down" or decreasing the apparent height of the dome. No doubt if coloured marble or mosaic were used for the floor of the cathedral—as he understood would be the case—the "bringing down" effect of the mosaics in the dome would be materially neutralized.

Mr. E. C. Robins, with reference to the suggested effect of coloured decorations in the dome upon the apparent size and height of that feature, said the question occurred to him whether it would or would not be detrimental to the building if the dome were to appear to be a little lower than it appeared to be at present? He thought that Stevens had hit upon the right idea of treating the decorations of the dome, and he thought that in the hands of Sir Frederick Leighton and Mr. Poynter the idea would have full justice done to it.

The President, in closing the discussion, said that as to the interesting question raised by their lamented honorary secretary (Mr. Cockerell), and referred to by Mr. Statham, as to the effect of the coloured mosaic decorations upon the appearance of the dome, he thought that they might with profit remember that Wren, in designing the cathedral, contemplated the use of colour, and it was but reasonable to conclude that he had made adequate allowance for its effect upon the fabric.

Mr. Penrose, in acknowledging a vote of thanks for his paper, briefly touched on some of the points raised in the discussion. As to the effect of coloured mosaics upon the aerial perspective, he believed that it would tend to very considerably enlarge the appearance of the dome. Two of the spandrels beneath the dome were already filled with mosaic, and to his eye the contiguous arches, whenever he looked at them, always appeared to be larger than the others. The mosaic in the dome, presenting, as it would, a considerable quantity of gold ground-work and surfaces reflecting the light from side to side, would have the effect of making the dome appear much lighter.

Royal Academy Lectures on Architecture.

By Professor EDWARD M. BARRY, R.A.

WE extract from Professor Barry's recent lecture to the Students of the Royal Academy some interesting observations on the peculiarities of Italian Gothic Architecture, and on some of its greatest examples:—

We shall find, in its examples, a spirit of horizontalism which opposes itself to the all-pervading verticality of our own mediæval architecture. In the larger diameter of shafts, and in their frequent use as single supports, reminiscences of the columns of Greece or Rome readily suggest themselves. The pointed arch, moreover, had not only to admit a rival, but even seemed unable to hold its own. The Italians loved the round arch, while they only tolerated the pointed form. Ignoring buttresses, they tied their arches together with iron rods, and seemed to be incapable of those daring feats of construction, so familiar to the Gothic architects elsewhere.

Repose and breadth of effect had more charms for the Italian mind than the bold projections, the deep shadows, the mysterious intricacy, and the complicated details of the northern work. They had broken, indeed, with the simple lintel construction of Greece; but the arches of Rome were less easily forgotten, and their employment less readily renounced. On a former occasion I asked you to observe how far the graceful Campanile of Giotto at Florence illustrates the above peculiarities of Italian Gothic principles of design. They will be the more readily understood, if you observe the contrast it presents to the towers and spires with which we are familiar in England,—as, for example, the towers of Lincoln, and the spire at Salisbury.

Without going again over the ground in respect of Giotto's beautiful work, let us examine for a few moments the great cathedral, to which it serves at once as a foil, and an appendage.

The great church of Sta. Maria dei Fiori, the Duomo of Florence, stands forth as a giant, disdaining ornament or smallness of detail. Its features are few, simple, and almost colossal in scale. The elaborate details of Giotto's tower, with the numerous parts of small dimensions, and the high finish, both of the design and its execution, bring out the hugeness of the Duomo by the force of contrast, while the tower in its turn gains somewhat in exchange.

The great church illustrates, first, the plainness and simplicity of plan on which I have before remarked. It was commenced by Arnolfo di Lapo, just before his death, which occurred about the year 1300, and we do not know for certain how far he had been enabled to carry his ideas into execution. He is usually credited with the general conception, the arrangement of the plan, and the construction or design of the vaulting, always excepting the dome, which was added long afterwards by Brunelleschi.

Arnolfo's design for covering the space now crowned by the dome is involved in mystery. It is supposed that he intended to raise his roof immediately over the piers and above the first cornice, so that the line of springing should coincide with that of the nave vaulting. He was an architect of great reputation, and was largely employed by the Florentines, some of his works still remaining as embellishments of the fair city. He united, as did most architects in those times, the practice of military engineering to that of his own art, and some portion of the outer defences of Florence were constructed by him. He designed the great municipal Palazzo dei Signori, as well as the loggia of Or' San Michele, the church of Santa Croce, and other buildings of less importance.

In the Duomo, he has bequeathed to us the largest church constructed in Italy during the Middle Ages, and we may study, with advantage, this illustration of Italian Gothic, on a grand scale.

If you desire to observe how sharply the design contrasts with mediæval work in Northern Europe, you may place side by side with the plan of Arnolfo's Duomo, the plan of Westminster Abbey.

In the nave of the former, 250 feet long, there are but four arches; in the latter example, we find twelve arches in a length of 233 feet. Each church is divided transversely into nave and aisles, but these three divisions occupy a space of 125 feet in the one case, and only 75 feet in the English example.

The upper end of both churches expands, as is usual. At Florence, we find a grand central space surmounted by a pointed dome, with three tribunes, all alike covered with semi-domes. At Westminster, there is a multiplicity and intricacy of parts, none of them presenting exactly the same effect, because planned with various angles, and much diversity of dimensions and detail. I exclude from this description all consideration of the Chapel of King Henry VII., as being a later addition, not affecting the general plan of the abbey.

The Italians evidently admired the triapsidal arrangement designed by Arnolfo, for we know that it was afterwards adopted for St. Peter's, at Rome. The preference for a semicircular form as the termination of the three arms of the cross, may have been caused by reminiscences of the old basilicas. It is found in the Church of the Nativity, at Bethlehem, and was not uncommon in the early German churches. A remarkable example of this arrangement exists at Trèves, and visitors to Cologne may remember other cases, such as the Church of St. Maria in Capitolio, the Apostles' Church, and the Church of St. Martin. Those buildings illustrate the basilican arrangement of plan, which Arnolfo adopted at Florence; and apart from all questions of style, they seem to deserve the attentive study of architects who are called upon to provide interiors capable of accommodating large numbers of persons. At Westminster, and in the churches of the Middle Ages generally, large free spaces were not felt to be required. The service was, on the worshippers' part, to be an act of faith, rather than of actual participation. Long naves and aisles were needed for processions, and large choirs for the clergy. The modern English architect has other problems to solve, and may well find in some of the simpler basilican plans, models deserving his careful attention.

At Florence, the scale is too colossal to please, and has the character of a small design, unduly magnified. On entering the nave, the great arches, although well and gracefully proportioned, have a bare and unsatisfactory effect, and on passing from the nave to the central area, under the dome, this feeling is intensified. The nave should be the entrance to something grander than itself, and so indeed it is, as far as mere dimensions are concerned, for the dome is 137 feet in diameter, and about 280 feet high. These grand dimensions are, however, to a great extent, thrown away, by reason of the paucity of detailed parts of moderate size, to serve as a scale for the whole.

Mr. Fergusson compares the cathedral at Florence to that of Cologne, to the disadvantage of the former, as regards the effect of apparent size. The two churches cover areas not unlike, 84,802 square feet being that of the Duomo, while the German building occupies a space of about 91,000 feet.

The nave of Arnolfo is groined in a simple manner, very different to the more elaborate arrangements favoured by English architects. Like so many other parts of Italian Gothic building, the vaulting seems incomplete without painting. The designers of these structures appear, in many cases, to have regarded them rather as a framework, to be filled in by others, than as works of architecture, complete in themselves. Painting, sculpture, exquisite marble work, terra-cotta, enamels, bronze, and mosaics, were all expected to form a part of the completed design, and the architecture proper was confined within such limits as would afford due scope for these associated arts. Simple forms, spaciousness, and great wall-spaces are consequently found associated with Gothic architecture in Italy. England had a less wealth of art in general, but more skill and self-reliance among her architects. They could not count on the assistance of accessories, and relied more on themselves. In vaulting their churches they had no superiors. Being content with moderate dimensions (as at Westminster, where the nave is less than 36 feet wide), and being, at the same time, masters of construction, they delighted in forms of roofing which became more and more elaborated, until they culminated in the method known as fan-groining, to be seen in Henry VII.'s Chapel at Westminster, and other Tudor buildings.

The Italians were well aware of the customs of the Romans. They knew well that they had employed domical and barrel-vaulted roofs. The remains of the great baths which had been covered in this manner were before their eyes. It was natural, therefore, for them to adopt large dimensions with the simple vaultings of the dome and its kindred forms. For decoration they relied on the painter, in marked contrast with their Northern brethren, who, revelling in clustered shafts, large traceries, elaborate arcades, and deeply-cut mouldings, left but little to be added to their work, which was penetrated by a predominant and all-pervading architectural idea. The Northern architects, in their power of construction, were the engineers of their day, as well as artists in design. Employing buttresses, of whatever form might be best constructionally, they were always advancing in the science of building, and their work has never been surpassed in this respect, although the use of faulty materials, and the neglect occasionally to secure stable foundations, has imposed on their successors the necessity for extensive works of reparation.

The Italians shunned buttresses. We look for them in vain in Arnolfo's church, or in Giotto's tower. At the Duomo, around the upper arms of the cross, strength is obtained, less scientifically, by an enormous thickness of wall. Elsewhere, resort was had, without reluctance, to iron ties to keep the arches from thrusting out the walls. With their love for repose, and breadth of effect (both of them most admirable qualities in themselves, when rightly understood and employed), the Gothic architects of Italy preferred a plain wall, as at Florence, to the varied surface, familiar to ourselves, at Westminster and elsewhere, with its variety of light and shade, and its picturesqueness of outline, both of plan and elevation. They did not, indeed, wish their walls to be undecorated. They were ready to cover them with marbles, arranged in panels, and to crown them with cornices of great elaboration. Here we may see evidence of that reliance on others, to which reference has just now been made. Such veneering with marble as exists at the Florentine cathedral has nothing to do with the architecture. It indicates no construction, and might have been applied by any one, and at any time. It serves to give some scale to the building, and to this extent is valuable; but it appears rather as an independent attempt at decoration than as an architectural design successfully achieved. There is a weakness in these veneering efforts at ornamentation, which brings into strong relief the more manly, self-sufficient vigour of the purer Gothic styles in other countries.

Italian Gothic must, indeed, be rather regarded as an incomplete style, not fully worked out, than as a perfect system, able to compete on equal terms with mediæval work abroad.

Whether we regard the general principles of composition, or the detailed forms adopted in Italy, we come everywhere upon traces of Classicalism, which seemed to herald the Renaissance. A few slight changes in the Duomo at Florence, with the substitution of a barrel-vault for the groined roof over the nave, would give us a building that might compare with the old Roman work, such as the Baths of Caracalla, or the Temple of Peace.

In detail, the elaboration of the ornaments which were added to the simple constructional forms, together with the beauty of execution lavished on individual parts, were but little affected by the Renaissance, which, impatient of control, wished to see each artist in his own special work, rather than recognize its value as part of one great conception, impressed with a single over-ruling thought.

If we turn from general principles to the consideration of special details, we shall find in them also remains of Classic custom. Instead of the clustered shaft, so beautiful and varied in its design, as we see it in our great churches, we have, as I have already said, the single column, recalling those of Greece and Rome. The use of the single shaft is common in Italy, not only in arcades, but as mullions for windows, and, in such cases, they are often doubled on plan, with a happy effect. The abacus is almost always square, as is the lowest member of the base,—facts strongly suggestive of a Classic origin. The same may be said of a diminution in diameter from the base to the capital, which is occasionally the case with Italian Gothic columns. In English Gothic, such diminution is almost unknown, excepting some instances of Norman work, due doubtless to a Romanesque influence.

In other details of Italian Gothic, we may see further signs of attempted fusion, as in the plain archivolts, with square edges, when an English or French architect would have had a cluster of mouldings, with round beads, and alternate hollows, coming down upon a circular capital. The cornices, again, forming strong horizontal lines round the building, are evidently derived from the older architecture.

The abacus of the column is in direct relation with the archivolt which it supports. A Roman archivolt with its outside moulding, and the square edge inside, required a square capital beneath it, on which to rest. The groups of mouldings which we see in our own cathedrals as naturally call for a circular capital, and spring easily from a round or octagonal abacus. The octagonal capital is not unknown in Italy, but it is rare, while the square form is the all but universal rule.

The Greek method of covering the spaces between the columns by a massive lintel of rectangular section, required a square surface on which to rest, and, consequently, although the columns were circular on plan, the upper member of the capital was either square, or of a form allied to the square. In the Grecian Doric, the moulded part of the capital was circular, while the uppermost member only was square on plan. The Ionic had also originally a square abacus, and the Corinthian order alone adopted a curved form. The latter, indeed, was little different from a square, having the sides slightly curved, with a give-and-take line. In all these cases, the square abacus formed a sort of cushion, or template, on which to rest the beam of stone or lintel, the support of which was the *raison-d'être* of the columns.

The square abacus, adopted from Classic times, has never disappeared from Italy, and is constantly used in Italian Gothic. We find it here also, as you are aware, in the Early Gothic, which was more or less drawn from Romanesque and Byzantine types. In the best ages of English Mediæval work, however, the circular form was almost exclusively used, until, in the latest styles, the abacus became octagonal, as you may see in many Perpendicular examples. By this time the abacus had lost its distinctive character, and had become mixed up with the rest of the mouldings, which sometimes also followed the octagonal type, the more common design, however, being a mixture of mouldings, circular on plan, with an octagonal abacus, the transition from one form to the other being skilfully managed by the interposition of a large hollow.

The Italian Gothic architects, building, as they did, in an arched style, had not exactly the same reason as the Greeks for providing a square surface on the upper part of the capitals, but they needed such an arrangement almost as much from the section of their arches. These were, for the most part, plain, or very simply moulded, with a considerable thickness of square reveal or soffite. The section of such arches at the point of springing, immediately over the capital, was square, and thus a square abacus was the most convenient, and the best constructional form. In the classical column, the abacus was a plate, or bearing surface, interposed between the weight above and the supporting column below, the diameter of which was equal, or nearly equal, to the width of the stone lintel or beam, which it carried. The Byzantine and Gothic capital was differently treated, and acted as a direct transmitter of strain to the column, which was much less in diameter than the superincumbent weight. The column had thus lost importance of dimension; but such loss was compensated by the practice of placing one column behind another, in arcades. In such cases, a common abacus often united the two capitals, as may be seen in the cloister arcades of San Zenone, Verona, where, moreover, the wall above the columns is further thickened out by means of corbels. The bases of these columns are united, as well as the capitals, and like them they have also a square, or rather rectangular, member. The base mouldings are an evident reproduction of the Attic base, with all its members and peculiarities. The lower plinth, square or rectangular on plan, served the same purpose as the abacus of the capital, as a transmitter and distributor of pressure.

The arch mouldings were, as we have seen, such as seemed to be specially suitable to a square abacus. When the arch was not actually square in section, a few indentations, with the occasional interposition of large beads, filled the place of the smaller beads, fillets, chamfers, and hollows, of English Gothic. In their fondness of plain surfaces, and dislike to bold projections, the Italian architects may be said to have designed their buildings as elevations, while our own Mediæval architects thought theirs out in perspective. Much of the difference may be due to climate, as, under an Italian sun, the deep shadows of Northern Gothic might have seemed exaggerated. The same influence told doubtless on the wall decoration, which was noticed just now, as applied to the Duomo at Florence. Deeply moulded arches were obviously unsuited for marble, a material in which the Italian architects were permitted to rejoice. The real construction was often veiled, and the forms of the mouldings dictated by the necessity of upholding thin veneers of costly marble, forming a system of decoration applied superficially to the actual structure. In spite of all care to the contrary, it is impossible to prevent these slabs of encrusted marble from cracking, or bulging, as unforeseen pressure comes upon them, by the settling of the building or otherwise; and when this is the case, all sense of permanent security vanishes, and with it all enjoyment. The introduction of marble in panels, recesses, or spandrels, is not liable to this objection, but when such decoration is used externally, it will be generally found that the English manner of preferring ornament of a more solid character, such as carving can give us, is likely to produce a superior effect. The panelling on the outside of the cathedral at Florence recalls the work of the cabinet-maker rather than that of the architect.

The building is, however, incomplete, and if the entrance-front had been finished, as designed by the architect, the whole effect of the exterior would no doubt have been more pleasing. We do not, indeed, know how Arnolfo would have treated his façade, but in Siena Cathedral an example exists, very rare in Italy, of a front entirely finished. In this case, we have an elevation of great richness and much beauty of detail. It is, however, an application to the building, a veneer on a large scale, for the outline bears but an imperfect reference to the constructional form of the building within. Gables appear for ornament, without roofs behind them, and the aims of the designer would seem to have been akin to that of the scenic artist, who presents us with a frontispiece, and does not allow us to turn the corner, or view it, save from one point. The interior of Siena Cathedral is certainly one of the most charming of Italian Gothic churches, not, indeed, so much for its architecture, strictly so called, as for the exceeding beauty of detail of the accessories thereto. The strongly-marked banding of various coloured marbles in its walls is, indeed, monotonous, and to my thinking inharmonious with the vertical principles of Pointed architecture, but the whole interior glows with gorgeous colour. We have exquisite carvings, as in the pulpit, so well known, probably, to most of you, elaborately inlaid woodwork, paving of splendid design and execution, bronze and ironwork, gilding, and coloured marbles in profusion. The architect has provided an arena within which art of every kind has seemed to revel. The details are everything, and the general architectural idea is smothered by those who should have been its servants. It was probably of such a building that the Florentines were thinking when they instructed Arnolfo to build for them a cathedral, which should exceed in beauty all previously-existing structures, and should exhibit a "style of magnificence which neither the industry nor the power of man can surpass." Arnolfo did not live to carry out this grand commission, and it is strange that we are left so much in the dark as to his ultimate intentions, if, as Vasari tells us, he had a wooden model prepared of his completed design, which model was afterwards lost through the carelessness of his successors.

In further comparing Italian with Northern Gothic, we cannot but notice the difference in the windows, not only as regards their relative frequency and size, but also their architectural character. In the great Northern churches the architects delighted in large and elaborate windows. In Italy they were few and far between. The brightness of the sunny South taught its builders to exclude light and glare, and the use of coloured glass was not encouraged. It may be doubted, indeed, if such use would have been consistent with the methods of internal decoration, common in Italy. Great spaces of wall, covered with fresco painting, might not unreasonably be thought inimical to the adoption of painted glass, through which a bright light would cast hues of undisguised variety on the carefully-studied harmonies of the painter. In England, and still more in France, the introduction of stained glass affected the design of churches to an enormous extent. If we had not the wall polychromy of the Italians, our architects were no less fond of colour, and they found in large traceried windows generally, and often exaggerated clerestories in particular, a field for the application of colour on a large scale. That with which the Italians covered their walls, their Northern contemporaries placed in their windows.

The same feeling appears in the tracery. In Italian churches, there is generally little of it to be seen, and where it exists, it is far inferior to that to which we are accustomed in this country. The tracery of Italy, with its heavy intervals between the openings, seemed designed, as no doubt it often was, to exclude light, and thus the very reason for the existence of the window was lost. The lack of an adequate clerestory, partly from reasons of climate, and partly from the views adopted by Italian architects, is, to a Northern eye, a notable defect in their churches. The pleasing gradation of height, from aisle to nave, to which we are accustomed, is absent, and in its place there is heaviness and want of variety.

Carillons.

THE Rev. H. R. Haweis gave a lecture on this subject at last week's Friday evening meeting of the Royal Institution, the object of the lecture being manifestly to recommend to public consideration some of the views on the subject which have been the occasion of some tolerably acrimonious newspaper warfare lately. The two main points which Mr. Haweis wishes to recommend to the public mind are, apparently, first, that the accurate tuning of English bells is grossly neglected, and in consequence the "ear" of people who are in the habit of hearing them is systematically vitiated; and secondly, that the system of mere change-ringing on a limited scale of bells is a barbarism, and that the only use of bells which is worth serious attention is that which has been long practised in Belgium, and has been introduced into this country of late chiefly through the work of the well-known firm of Gillet and Bland, of Croydon—the system, namely, of having a large number of bells forming a complete musical scale of two or three octaves, fixed in position, and capable of being played upon by the action of hammers, the movement of which is brought under the control of one performer, so that an actual performance of musical compositions in the true sense of the word is rendered possible, in place of the merely vague musical effect of change-ringing. Although the subject is rather musical than architectural, it is certain to interest so many of our readers that we may very suitably say a word as to the conclusions to be drawn from Mr. Haweis's lecture and illustrations. As some of our readers know, a good deal of the literary warfare on the subject has turned upon Mr. Haweis's recommendation of the Belgian bells as superior in tone and much more accurate in tuning than those which are usually turned out by English makers, and his statements on this head have been sharply contested and contradicted, in some cases by persons necessarily having an interest in the contradiction in some cases by those who, frankly admitting that they had no refinement of ear and no musical knowledge, nevertheless found themselves able to state positively that the English bells were as good as they could be. On this subject, most people who know anything about it know that Mr. Haweis is an authority: he is a musical amateur of considerable cultivation, and among other accomplishments is a violin-player, a matter which presupposes a good ear; but in any case, his specimens on the night of the lecture, if we are to suppose that they were fair and average specimens, pretty well established the fact of the superiority of the Belgian article in the matter at least of tuning, if not of tone. He had two of Van Aerschodt's bells, intended ultimately for the carillon of Cattistock Church, representing a minor third, and certainly possessing a beauty of tone and a purity of interval which we are not much accustomed to in this country. As to the bad tuning of English bells, every one who has any ear may have painful evidence daily: our biggest and most costly institution of the kind, the Westminster chimes, are hopelessly out of tune, and always have been; but no one minds it. We could have given Mr. Haweis a still more startling fact for his onslaught on English stupidity in these matters. In the parish church of Aldgate is a set of carillon chimes (mechanical chimes), by whom and how long fixed we do not know, on which the melodies of hymn-tunes are played before service on Sundays. The number of bells was, we suppose, limited by consideration of cost, the complete scale is obviously not there. One of the tunes set for the chimes is that to the well-known evening hymn, "Abide with me," &c. At the conclusion of the second line this tune modulates into the dominant, and requires a sharp fourth in the scale; but to save the expense of putting another bell this little trifle has been coolly passed over, and the second line of the tune is played with a wrong note, involving an essential grammatical alteration in the modulation; but no one minds! One may doubt whether such stupidity as this would be possible in any country bnt England.

So far, therefore, we are utterly with Mr. Haweis; and we draw attention to it here partly because architects who will possess themselves of such facts and understand what ought to be done and is not done may often have some influence in bringing about an improvement. But in regard to Mr.

Haweis's other point, the use of bells as a musical instrument, so to speak, we are by no means so certain as to his position. In the first place, as the bells cannot be damped after being struck, there must always be an amount of jar and jangle from the simultaneous vibration of the bell last struck with that which follows it, which must very much militate against anything like clear musical definition. But a much more serious and essential objection is that such a system necessitates the fixture of the bell, in place of swinging it. Now, to our thinking, this is really taking away from the bell its essential and original character, as well as half its tone and effect. A fixed bell struck by a hammer or clapper never produces so fine a tone as a swung bell, and the very form of the bell indicates its original function as an instrument to be sounded by swinging. But, says Mr. Haweis, change-ringing is not music; and he was very satirical on the delights of ringing so many billion changes in so many years, aud amused his audience very much with the subject. Well, of course, change-ringing is not music; no more is the singing of birds music, or the sound of the wind, but many people like to listen to them, even musical people. The fact is, bell music in its ordinary form is a kind of link between nature and art, with a vague and wild beauty of its own, which nothing else resembles and nothing else can supply; and it is the kind of thing which the bell can do to perfection, and which nothing else can do. The very fact of the persistence of the vibrations after the blow adds to the effect in this case, but would certainly not do so in the use of bells for playing formal musical compositions. We have so many media of artistic musical expression of the most refined and, in some cases, perfect description, that it seems hardly worth while for people to go to great expense to put up huge imperfect bell-instruments in church-towers, which can only be played at all by so fixing the bell as to deprive it of much of its characteristic tone. The "wild bells" have their own part in the music of life, and the effort to tame them into a formal musical instrument can have only a very partial success at the best. Whether, however, we have chimes, or carillons, or change-ringing, for mercy's sake let us have the bells in tune; and if Mr. Haweis has done anything to impress the public mind with our miserable deficiencies in that respect, he will have deserved the gratitude of all people with ears.—*The Builder.*

The Library of Herculaneum.

ONE of the rooms of the National Museum at Naples, called the "Hall of Herculaneum Papyri," contains the book-rolls found in the middle of last century in the buried town of Herculaneum.

The material on which the Greeks and Romans wrote, following the example of the Egyptians, was (besides the wooden tablets coated with wax, found in Pompeii, and the parchment invented by Eumenes of Pergamum) the fine bast of the papyrus plant (*Cyperus papyrus*, L.), growing in Egypt, Syria, and Palestine, as well as in Sicily, Calabria, and other localities. The carefully detached strips of the bast, generally from 10 inches to 12 inches long, and 4 inches to 5 inches wide, had to be prepared for use by washing, bleaching, and smoothing. The writing materials were cane pens and an ink prepared of soot. For a larger manuscript, of course, many of those papyrus strips were required, which were pasted together along their longest margins, so that each strip formed a column of writing about the breadth of the hand; and the whole "book" consisted of a long piece of papyrus several feet long. In order to facilitate handling and reading, the strip was fastened at one end to a round stick (the ends of which were provided with knobs), and rolled round it. The back of the leaves was not written on; consequently the title could be written on the outside of the roll, lengthwise, in large red letters of a more or less ornamental nature. In order to read, the book had to be held with both hands and gradually unrolled, by which one column after another became visible. All the Roman expressions having reference to books have been derived from this mode of procedure. *Liber*, "the book," originally means "bast," the inner bark of a tree; *volumen*, "the volume," indicates a "roll;" *pagina*, "the page," is connected with *pangere*, "to fasten," and describes the single "pasted-on strip." For opening the book, to "unroll" was used; for closing, to "roll up." The word "rubric" also may be ascribed to the fact, that the titles of books and their sections, especially of collections of laws, were written with red ink. In order to improve their appearance, the backs of rolls, especially of those exhibited by booksellers, were often dyed with saffron colour, the edge polished with brimstone and coloured red. Valuable writings were provided with an especial parchment covering, and for moving them about, large boxes were made, in which a number of rolls were placed upright, and which slaves carried behind children to school, or behind men to their offices and clubs. In the libraries the rolls were put into bookcases and on shelves in such a manner as to show their titles, the bust of any celebrated author often being set up above the section of the library where his works were kept.

The contents of a private library, dating from the first century of our era, were found thus arranged in Herculaneum. It was in 1752, consequently after a long break in the excavations, commenced in 1713, that the owner of an estate at Resina, in digging a well, came upon the peristyle of a handsome house, the so-called "Casa di Aristide." In its garden, which extended to the sea, there were found, between the columns of a pavilion, the bronze statues and busts numbered among the most valuable treasures of the Naples Museum, such as the Reposing Mercury, the Drunken Faun, the Sleeping Faun, the two Prize-runners, the so-called Seneca and Plato, &c.; in a small room of the principal building were a number of book-cases, and in the centre a round desk, in the form of a table. On the latter lay cane pens, styles, and ink-stands. The former were surmounted by busts of Demosthenes, Zeno, Epicurus, and Hermachus, and contained nearly 3000 well-arranged rolls. The book-cases, as well as their contents, were completely carbonised, and it will be easily understood how the black objects, which had preserved their cylindrical form more or less, and the edges of which showed a great similarity with the annual rings of wood, were mistaken for charcoal, and treated accordingly; for this discovery was the first of its kind. Nobody had seen papyri before; nobody expected to find them, and least of all could it have been expected to discover them in the form of charcoal; but even when the traces of writing were noticed, and Mazzocchi had declared them to be papyrus-rolls, the time for a suitable treatment and preservation had not yet arrived. We must not judge too harshly of the bad treatment experienced by these valuable finds, but must rather let the helplessness with which the extraordinary difficulty had to be faced serve as an excuse. But it is a fact that more than a third of the rolls have been either destroyed or lost. Only 1756 rolls, of which many are fragmentary pieces, have been preserved. Of this number, up to the present time, only 186, consequently but the tenth part, have been unrolled, facsimilised, and published. No more than nineteen have been interpreted or translated; which furnishes a striking proof of the material and scientific difficulties of the labour.

Not a single one of the more eminent Roman authors has been discovered among the manuscripts examined. A strange irony of fate has willed it that in the library of the Roman town almost exclusively only Greek writings have come to light. The few Roman works, at present only eighteen in number, are completely illegible, with the exception of a single roll, and this contains a fragment of a poem on the battle of Actium, alleged to be by Rabirius, an epic poet.

The irony of fate goes further. If the Greek manuscripts were at least historical writings and poetical contributions, instead of philosophical works! Or if we had but found writings of the more eminent older philosophers! Or if at least the most important school of the time, the Stoics, were represented! What have we instead? Numerous treatises by disciples of Epicurus, while of his own principal works, embracing thirty-seven books "On Nature," only fragments of the second and eleventh books have been found; and of a manuscript of the most eminent representative of Epicureanism in Rome, Lucretius, which would have been highly interesting to us, not a trace has been discovered. Of Stoics, Chrysippus alone, with his treatise "On Providence," was represented in the library; the title only is preserved, which was already known before.

On the whole, however, as will appear from what has been stated, their importance is small. Although about 1200 rolls are still awaiting resuscitation, we are not justified in expecting too much information from them, for two reasons. In the first place, a considerable portion will be illegible or otherwise of no use; and, secondly, there will be found among them numerous duplicates and continuations of the works already named.

Notwithstanding the scanty harvest, the Italian Government, of course, will continue the work, the possibility of unexpected important finds being by no means excluded.—*Builder.*

Grants,

In aid of Church Building, &c., made by the "THE CHURCH BUILDING SOCIETY," *since the last publication of* "*The Church Builder.*"

At Meetings held at the Society's House, 7, Whitehall, 16th January, 20th February, and 20th March, 1879, Grants of Money amounting to £2425, were made in aid of the following objects, viz.:—

Building New Churches at Abergynolwyn, Parish of Llanfihangel-y-Pennant, Merioneth, £80; Brynwyndham, Parish of Ystradyfodwg, Glamorgan, £150; Fairwarp, Parish of Maresfield, Sussex, £100; Jump, Parish of Wombwell, York, £150; Lozells, S. Paul, Birmingham, £200; and South Bank, Middlesboro', York, £300.

Rebuilding the Churches at Duddo, Northumberland, £80; Foxham, Bremhill, Wilts, £60; Nuthurst, Hampton-in-Arden, £60; Thimbleby, Horncastle, £45; and Trifilan, Cardigan, £80.

Enlarging or otherwise improving the accommodation in the Churches at Ashby-de-la-Zouch, £100; Backford, Chester, £25; Barcombe, Lewes, £50; Black Notley, Braintree, £25; Buckland Brewer, Bideford, £50; Chastleton, Moreton-in-the-Marsh, £15; Friskney, Boston, £50; Handley, Shaftesbury, £60; Hastingleigh, Ashford, £35; Maresfield, Sussex, £50; Norwich, S. Augustine, £25; Norwich, S. John Baptist, £15; Stanway Colchester, £50; Shenington, Banbury, £45; Todenham, Moreton-in-the-Marsh, £25; Whetstone, Finchley, £30; and White Roothing, Chelmsford, £55.

The Grant towards building Morecombe S. Lawrence Church was increased by £50.

Grants of money were made in aid of the following objects from the Mission Buildings Fund:—Towards erecting a Mission Building at Cardiff, S. Stephen, £30; Lead Street, Parish of S. Matthew, Leicester, £75; Leeds Town, Parish of Crowan, Cornwall, £20; Muckley Corner, Parish of Ogley Hay, Staffordshire; at Sturton, Stow, Lincoln, £50; at Tredegarville (Iron Church), Cardiff, £25; Treorky, Parish of Ystradyfodwg, £25.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association remittance; *M.B.F.*, for Mission-Buildings' Fund.

Canterbury.

1878.					
Dec. 27	Swalecliffe	*O*	£1	2	7
31	North Malling Deanery	*A*	1	11	0
1879.					
Jan. 14	Canterbury Diocesan	*A*	143	4	4
Feb. 7	Rolvenden (Alms' Box)	*O*	0	5	0

York.

1878.					
Dec. 27	Thirsk	*O*	1	0	0
1879.					
Feb. 25	Fylingdales	*O*	1	8	2

London.

1878.					
Dec. 20	S. Luke's, Old Street	*O*	3	0	0
24	Kilburn, S. Jude	*O*	0	12	6
1879.					
Jan. 2	NewHampton, S. James'	*O*	6	0	0
14	S. Luke's, Old Street	*O*	3	0	0
15	Ealing	*A*	12	13	10

Durham.

1878.					
Dec. 20	Morpeth	*O*	7	0	3
28	Houghton-le-Spring	*O*	4	0	0
31	Brancepeth	*O*	2	0	0
	Spittal	*O*	1	6	0
1879.					
Jan. 3	Aycliffe	*O*	5	1	0
9	Riding Mill	*O*	2	0	0
30	Haughton-le-Skerne	*A*	1	3	0
Feb. 18	Berwick-on-Tweed	*O*	2	0	6

Winchester.

1878.					
Dec. 20	Wyke	*O*	3	5	11
31	Newdigate	*O*	2	10	0
1879.					
Mar. 14	Bournemouth, S. Peter's	*O*	2	12	4

Bangor.

1879.					
Jan. 15	Bangor Diocesan	*A*	17	13	10

Bath and Wells.

1879.					
Jan. 18	Henstridge	*O*	1	11	0
Feb. 10	Bath and Wells	*O*	6	0	7

Carlisle

1879.					
Jan. 14	Crosby Ravensworth	*O*	£1	0	0

Chester.

1879.					
Jan. 2	Bebington	*A*	9	0	6
8	West Kirby	*O*	3	3	0
Mar. 17	Newton-le-Willows, S. Peter's	*O*	8	4	6
	,, (M.B.F.)	*O*	3	15	6
18	Liscard, S. Mary	*O*	5	5	0

Chichester.

1879.					
Jan. 22	Ditchling	*O*	2	0	0
Feb. 7	Chichester, S. Olave	*O*	1	12	11

Ely.

1878.					
Dec. 31	Cambridge	*A*	35	8	5
1879.					
Jan. 14	Caldecote	*O*	1	1	0
23	Milton Ernest	*A*	0	15	0

Exeter.

1878.					
Dec. 31	Honiton	*O*	5	0	0
1879.					
Jan. 15	Ashburton	*A*	4	2	6

Gloucester and Bristol.

1879.					
Jan. 7	Chippenham	*O*	3	2	10
11	Kington S. Michael	*O*	1	2	6
Feb. 4	Duntsbourne Abbots	*O*	0	14	6
17	Newland	*O*	1	0	0

Hereford.

1878.					
Dec. 27	Stoke Edith	*O*	4	6	0
31	Hereford Diocesan	*A*	7	12	6
1879.					
Jan. 4	Marstow and Pencoyd	*O*	0	10	6

Lichfield.

1879.					
Feb. 24	Stapleton	*O*	1	1	0

Lincoln.

1878.					
Dec. 31	Great Grimsby, S. Andrew	*O*	1	8	8
	,, S. Barnabas	*O*	1	0	0

1879.				
Jan. 6	Searby ... *O*	£3	5	0
21	Burton-on-Stather ... *O*	9	9	0
Feb. 4	Barrow-on-Humber ... *O*	4	10	1
Mar. 4	Muckton ... *O*	1	0	0
6	Thornton-le-Moor (M.B.F.) ... *O*	0	4	8
14	Sotby (M.B.F.) ... *O*	0	6	0
18	Calcewaith Ruri-decanal ... *M*	2	12	6

Llandaff.

1879.				
Jan. 4	Llanvair Kilgeddin ... *O*	1	0	0
23	Caldicot ... *O*	2	0	0

Manchester.

1879.				
Feb. 22	Langho ... *O*	1	4	0
25	Radcliffe Bridge, S. Thomas ... *O*	12	0	0

Norwich.

1878.				
Dec. 31	Norwich Diocesan ... *A*	12	9	6
1879.				
Jan. 6	Colkirk ... *O*	2	0	0
30	Melton ... *O*	7	4	8
Feb. 18	Docking ... *O*	1	1	6

Oxford.

1878.				
Dec. 20	Oxford University Ch. Aid Association ... *A*	8	0	0
31	Windsor and Eton Church Union ... *A*	5	5	0
1879.				
Feb. 5	Harwell ... *O*	1	7	10
10	Milton ... *O*	1	14	2
27	Slough ... *O*	10	0	0
Mar. 1	Oxford University Ch. Aid Association ... *A*	6	14	0
3	Oxford, Christ Church Cathedral (M.B.F.) *O*	5	0	0
11	Oxford University Ch. Aid Association ... *A*	2	14	0

Peterborough.

1879.				
Jan. 9	Helidon ... *O*	2	2	0
24	Fleckney ... *O*	2	0	0
Mar. 6	Staverton ... *O*	3	0	0
17	Loughborough, All Saints' (M.B.F.) ... *O*	9	0	0
21	,, Emmanuel *O*	6	15	4

Ripon.

1878.				
Dec. 31	Pool ... *O*	1	8	6
	Ilkley, S. Margaret's *O*	5	3	11
1879.				
Jan. 2	Dunsforth ... *O*	0	15	1
Feb. 15	Scholes ... *O*	6	0	0

Rochester.

1878.				
Dec. 31	Gravesend Ch. Union *A*	£10	17	0
	Long Ditton ... *O*	3	9	2
1879.				
Jan. 6	Sydenham ... *A*	19	14	0
11	Streatham, S. Peter ... *O*	2	9	7
Feb. 17	Battersea, S. Mark ... *O*	13	9	6
19	Wandsworth Common, S. John's ... *O*	3	2	11
	Battersea, S. Paul's ... *O*	3	17	9
24	Woodmansterne ... *O*	2	1	1

Salisbury.

1879.				
Jan. 3	Collingbourne Ducis *O*	2	8	6
13	Salisbury Diocesan ... *A*	88	0	10

S. Alban's.

1878.				
Dec. 27	Southminster ... *O*	3	5	2
1879.				
Jan. 9	Dengie ... *O*	0	9	4
14	Ashwell ... *O*	3	2	0
Feb. 7	Mayland ... *O*	1	1	5
10	Tilbury, West ... *O*	2	10	0
11	Stanford-le-Hope ... *O*	2	10	0
	Corringham ... *O*	3	9	11
17	Colne Engaine ... *O*	1	1	0
28	Coggeshall ... *O*	3	0	4
1879.				
Jan. 28	Greensted Box ... *O*	0	4	0

S. Asaph.

1878.				
Dec. 31	Hawarden ... *A*	4	13	6

S. David's.

(*No remittance.*)

Truro.

1879.				
Feb. 18	Egloshayle ... *O*	1	18	2

Worcester.

1879.				
Jan. 2	Rowington ... *O*	0	14	9
3	Hallow ... *A*	3	8	6
4	Oatlands, S. Mary ... *O*	14	2	7
16	Hagley Church Union *A*	2	1	0
23	Barnard's Green ... *O*	7	12	4
29	Leamington ... *A*	2	10	0
Feb. 18	Snitterfield ... *O*	2	0	0

Sodor and Man.

(*No remittance.*)

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·O·HOW·AMIABLE·ARE·THY·DWELLINGS·O·LORD·OF·HOSTS·

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The Church-Builder.

No. LXXI.

Sixty-first Anniversary of the Incorporated Church Building Society.

THE sixty-first Annual Court of the Incorporated Church Building Society was held on Friday, the 23rd of May, 1879, at 7, Whitehall, the Archbishop in the chair. There were also present, the Bishop of Winchester, the Bishop of Peterborough, the Earl of Powis, the Earl of St. Germans, Archdeacon Hessey, the Revs. Dr. A. T. Lee, H. J. Johnson, B. Webb, Hugh Fleming, R. Mackrell; Messrs. E. Thornton, J. T. France, John Boodle, J. H. Parker, R. Twinning, Major Watson, F. H. Dickinson, &c.

The Secretary (the Rev. R. Milburn Blakiston) having offered prayer, proceeded to read the Report, which stated that, notwithstanding the very serious depression of trade throughout the country, the income of the Society was considerably larger this year than last. This increase was owing chiefly to the uncertain and exceptional item of legacies; but the Committee were glad to be able to point out that the increase had not been confined to this source, but that under the head of parochial and other collections there had been a marked improvement during the last few years. There had been a steady and continual increase during the last four years in those particulars of the income which were most affected by the work of the Assistant Secretary. This was satisfactory, as showing that the Committee were justified in 1876 in appointing an Assistant

Secretary, who should devote his energies principally to the work of organization and preaching on behalf of the Society. The Committee noticed with much regret the very inadequate manner in which the Society was supported in many places where its aid had been freely bestowed. Each grant was voted on the understanding that a collection should be made within a year of the payment of the grant. From recent returns it was found that in the majority of cases the money of the Society was received and no return at all was made. There were parishes which had been benefited to the extent of many hundreds of pounds, from which the Society had never received a penny in return. In some dioceses there was an indirect return made through a Diocesan Association which remitted to the Parent Society a portion of the collections made in the diocese; but, on the other hand, there were some Diocesan Societies which spent within their own diocese all the money that they raised in the diocese, and contributed nothing to the support of the central Society. In considering applications from these dioceses the Committee had found it necessary to reduce very considerably the scale of grants. The arrangement with the diocese of Truro, to which allusion was made in the last Report, had now been completed, and the Truro Diocesan Committee was a local committee of the Parent Society. The legacies paid were, Miss Chapman, £3600; Miss Mapletoft, £1040; the Ven. Archdeacon Clerke, £400; Mr. Joseph Street, £200; Mr. C. J. Sly, £100. The Committee regretted to record the decease of Mr. Joseph Street, who for many years had been a generous contributor to both the funds. During the course of the past year 158 grants had been made from the Society's General Fund, and 30 from the Mission Buildings Fund; which may be thus classified: 36 for additional new churches, £7855; 23 for churches rebuilt, £2155; 99 for churches enlarged, reseated, &c., £4810; total, £14,820. This was the largest number of grants that had been voted for ten years, and the largest amount of money since 1863. The Mission Buildings Fund was specially valuable as an evangelistic agency, breaking ground in many poor and populous places, and in rural hamlets at a remote distance from the parish church. The Society had now been in existence sixty-one years; during this period it had made 6811 grants, viz. 1809 in aid of the erection of additional churches and chapels, and 5002 towards rebuilding, enlarging, or otherwise improving existing churches and chapels. By these means 1,671,368 additional seats were proposed to be obtained, of which three-fourths were to be set apart for the free use of the parishioners. The sum voted towards these works was £766,379, while the further expenditure on the part of the public was estimated to amount to £10,268,528. Notwithstanding the great work already accomplished by the Society, applications for assistance were still made to it from all parts of the country, to the number of about 150 per annum, affording a strong testimony to its present usefulness, and establishing a powerful claim upon benevolent Churchmen for more generous and extensive support.

The Archbishop said he had been requested to state that the present available balance of the General Fund was under £2000, which was the lowest amount ever reported; and the Mission Buildings Fund practically had no assets. However, a London merchant—the very name suggested an amount of munificence, which any one who had been connected with the diocese of London would recognize—had promised to give £100 a-year to each fund for five years, in the hope that his offer would encourage others to do the same. Looking at the grants, he could not believe that the amounts of contributions in return represented the full subscriptions from the various dioceses. In his own diocese £730 had been given as grants, while only £26 6*s.* was shown as the receipts, and that surely did not include the regular subscriptions.

The Secretary.—Perhaps your Grace will allow me to say that the largest portion of the contributions of your Grace's diocese were received after the close of the financial year.

The Archbishop.—Then taking the diocese of Sodor and Man, one grant of £110 was given and one collection of £6 13*s.* 6*d.* received, so it was evident that the regular subscriptions from the dioceses were not included. It would be impossible for the Society to go on if the subscriptions had not been a far larger sum. With regard to this Society, the same remark applied which affected almost every other society—that it was fallacious to estimate the good result of the work done by its direct contributions. It was rather by the amount which was called out than by what was paid in, and in his own diocese the small assistance which was given by this Society was the means of evoking very large contributions from the laity and clergy; and they might fairly include the large sums of money raised, but which did not pass through the hands of any society, as part of the good work stirred up by the knowledge that this Society would help those who were engaged in church building.

The Bishop of Winchester moved,—

"That the Report now read be adopted, and that it be printed and circulated under the direction of the Committee."

It was, he thought, gratifying to find that there had been no falling off in the income of the Society, in spite of the commercial and agricultural depression; but what would be the result of the present year, when the agricultural depression at least would probably be greater, he could not say. There was much cause for painful reflection in this present, and it might be increasing, depression. They had had much prosperity; but he was afraid they had not used it to advantage, or as they should have done. It appeared to him that the labouring classes had spent their extra wages in eating and drinking; that the farmers' daughters had neglected the dairy to learn the piano, and that the country gentlemen had tried to emulate the luxury of millionaires; and the people had learnt nothing except habits of extravagance from the prosperity which God had given them. It was, however, comforting to see that the work of restoring and building churches for the honour and worship of God was going on, and that it had not fallen off even with decreased prosperity. They now had very anxious times, which perhaps had come upon them as a Nemesis or a judgment. It was true that the contributions to this Society did not show the full extent of the money raised for church building. Dioceses had their own Societies, but the real good done did not consist in what this Society gave, but, as his Grace pointed out, what those grants called out by way of the co-operation of local societies and many wealthy and liberal individuals. The knowledge that this Society would give a grant was very encouraging to those who were trying to rebuild their churches, and supported them in their efforts.

The Bishop of Peterborough in seconding the motion desired to acknowledge the great assistance his own diocese had received from this Society. As to the contributions to the Society, in many dioceses there were large schemes of church building, and subscriptions which would otherwise find their way to London were diverted by special and local efforts. The influence of such a Society as this was not merely confined to the collection of money, but it controlled and guided the work going on. In each case where it gave a grant, no matter how small, it was a certificate of approval, and was a public declaration that the work was needed and was being properly carried out. He was thankful to find that this Society was devoting some portion of its attention and funds to providing Mission Churches and Hamlet Chapels, for nothing could be more important. He was one of those who believed that if they had not actually carried too far the subdivision of our parishes, they had gone far enough. He objected to the multiplying the number of poor and ill-sustained parishes. Then, of course, if that method was not adopted, the other alternative was to supply Mission Churches and provide for Divine worship in hamlets; and it was of great importance that this Society should devote some portion of its funds to this object.

The resolution was then carried.

The Earl of Powis then moved,—

"That, having regard to the increased need of providing facilities for worship in large towns and rural districts, the Mission Buildings Fund of this Society is deserving of the hearty support of Church people."

He quite agreed to what had fallen from the Bishop of Peterborough about the subdivision of parishes. In poor districts of towns it was very undesirable to have small and struggling parishes, and it was equally unwise in mountainous districts to subdivide into a separate parish every little valley that required a small chapel for the people to assemble in. This was a matter which did not depend only on the Church Building Society; it was one that would be affected by the policy of the Church Commissioners. He thought it by no means undesirable that they should consider whether the time had not come when in place of increasing the endowments of benefices, they might not give assistance in giving endowments for assistant curates. He noticed that in the table of figures in the Report which showed the amount that had been granted during the last ten years, the only diocese whose returns had exceeded the grants from this Society was Bath and Wells. The speaker also alluded in high terms to the work done by the Committee of Architects.

The Rev. Dr. A. T. Lee, in seconding the motion, said that it would be extremely advantageous if the Society could collect accurate statistics with regard to the amount of new accommodation for religious worship which the Church had provided during the present century.

The motion was agreed to.

The Archbishop announced that Earl Nelson had been appointed a Vice-President by the Committee, and that the ballot had resulted in the appointment of the Ven. Archdeacon Jennings, Mr. John Boodle, and Mr. F. G. Prideaux as Auditors, Mr. Gerard Hoare as Treasurer, and the following gentlemen to fill up the vacancies on the Committee: The Rev. H. Frank Johnson, the Rev. Canon Prothero, the Ven. Archdeacon Jennings, the Rev. B. Webb, the Rev. G. Miller, Mr. J. H. Parker, Mr. F. S. Powell, Sir Walter B. Riddell, Bart., Mr. R. Foster, the Earl of St. Germans, and the Hon. Robert Marsham.

Mr. Dickinson, in moving a vote of thanks to the Archbishop, expressed a hope that Dr. Lee's suggestion would not be lost sight of. Lord St. Germans, who seconded the motion, while paying the highest tribute to the zeal and energy of Bishop Temple, said that the creation of the see of Truro, and the admirable choice which had been made of a prelate to fill the appointment, had proved of incalculable benefit to Cornwall, and he trusted that the example would have its weight in those other dioceses which it was proposed to divide.

The motion was carried.

The Archbishop in returning thanks, said that his duties on occasions like this were very light. But before he closed the meeting, he should like to mention that Mr. Rooke had placed in his hands a motion which was to the effect that the Committee be requested to consider how the principle of free churches could best be applied to the work of that Society. He was quite sure that the subject would receive the full consideration of the Committee. There were really a great many points that might be well considered by the Society. The peculiarities of different dioceses, which were very great, might well receive attention. The peculiarity of the diocese of Canterbury, and he dared say it was the case with others, was this, and it occurred to him almost every day—that from the changes that had taken place in the course of time, in a great many instances, the churches and the population were entirely separated. They had several beautiful churches in Kent, and no one was sacrilegious enough to propose removing them, but there they stood in the midst of fields, while one or two miles away, villages, and almost towns, had grown up; so that the difficulties to which the clergy were exposed were very great indeed. As to how the congregation and the church were to be brought together, various suggestions had been made. The only remedy for this was the planting of Mission Chapels in villages and hamlets. In former times the same mode of operation was pursued, not by us, but by others. In every one of these villages had sprung up a decent place of worship, and very often this Nonconformist chapel had almost assumed the position of the principal place of worship in the village. He trusted that the Committee, in considering how this fund for Mission Stations could be raised from its present depressed condition, would not forget the wants of the county of Kent.

Mr. F. H. Rooke, referring to the ruling of the President (the Archbishop of Canterbury), that a motion on the subject of Free and Open Churches, of which he had given notice, should be brought in the first instance before the Committee, expressed his regret that he had not being able to bring it forward at that meeting, and reserved his right to do so after it had been considered by the Committee, adding that he hoped some reference to the question would be found in the next Report. At the same time he was sure there was nothing in the discussion of the point he wished to raise which could be injurious to the Society, but it would rather tend to aid it in its work.

The Archbishop.—The subject is one of considerable interest and well worthy the attention of the Committee. Pew rents can only be levied in two ways, either under the old law or the new. Under the old law I believe I am right in saying, the Lord Bishop of Winchester will correct me if I am not, the seats are at the entire disposal of the churchwardens, who must allot them as they think proper. It has been so laid down.

The Bishop of Winchester.—I think the judgment your Grace alludes to only refers to *seating* the parishioners, not to allotting seats for more than the particular Sunday.

A Gentleman.—For more than the one service.

The Archbishop.—But that is not what they say; that is not a right in the parishioner to take any seat he pleases?

Mr. Rooke.—The parishioner's right is to *a* seat whenever he comes to church. If the churchwarden, as responsible for order, assigns him a seat, it must not be for more than that service, for that would interfere with the rights of the other parishioners.

The Archbishop.—Well that being so under the old law, in churches under the new law pew rents can only be levied where a scale has been fixed by the Commissioners.

Mr. Rooke.—But a scale has not, in fact, been fixed in one out of fifty churches where pew rents are levied.

The Archbishop.—We often see them before us, but if a scale has not been fixed pew rents are quite illegal.

Mr. Rooke.—I am very glad to have obtained that expression of your Grace's opinion.

The Archbishop.—And then it must be remembered that there is no power to increase the number of rented seats when once a scale has been fixed. They may, perhaps, be diminished, but not increased.

Rev. Dr. West.—In a church near me there are many more seats now let than are allowed by the scale. The Archdeacon knows to what church I refer.

Archdeacon Hessey was understood to say that in his opinion this was quite illegal.

The Archbishop.—The whole question is well worthy the consideration of the Committee; but in my opinion it can only be satisfactorily dealt with by legislation, and it will have to come to this in the end.

His Grace then gave the benediction, and the meeting terminated.

S. Barnabas' School Chapel, Parish of S. Mark, Peterborough.

(*Population upwards of* 6000 ; *church accommodation only* 650.)

IT is with much pleasure that I accede to the request of the Secretary, to put on paper a few facts concerning our Mission Building, to which a grant of £40 has been awarded by the Incorporated Church Building Society.

The great need of *church* and *school* accommodation in a rapidly increasing district of this parish having been felt, our Parish Council resolved that an effort should be made to supply it. To meet this want a building, of which the engraving is a sketch, was commenced; the design having been furnished by H. M. Townsend, Esq., architect and diocesan surveyor.

At the outset the very serious difficulty of raising the necessary funds stared us in the face, the population, though large, being composed chiefly of railway *employés* of the Great Northern and Midland Railway companies. The success which attended our efforts, however, on a former occasion (for this is our second Mission Room), and the sympathy of many friends, encouraged us to build. The outlay, including the site, amounts to £1400.

The building holds a congregation of 300 people, and as will be seen by the sketch, has a very church-like appearance. It is furnished with altar-table, prayer-desk, and lectern (a font we still want); the benches used being the "Leeds reversible desks," which make very comfortable seats. We have a surpliced choir, and the services are conducted by the parish clergy.

It is still early to say much of the progress made, but we are thankful to see good congregations on the Sunday evenings; and hope that the fresh impulse give to the mission by the dedicatory services, on St. Bartholomew's day (June 11), may lead to increased attendance. On the Sunday school roll we have 180 scholars, while 236 children attend the day school.

Mission Chapels, such as these, are, we believe, considered the most useful auxiliaries of the parish church. They are generally situated in populous districts, amongst the working classes, and become centres of Church life, gathering round them earnest workers, who would, but for such machinery, be found amongst the ranks of Dissent or indifference. Not long since the Bishop of Peterborough appointed one of our railway *employés*, an engine-driver, to the office of lay-reader, to conduct service in our first Mission Room; an office which he has discharged most faithfully, helping in children's services, cottage lectures, and bible classes as opportunity offers.

It will be interesting to your readers to know that his fireman nobly seconded him in all his efforts, acting as sidesman. He is now called to his rest; but though young, for he was only twenty-five years of age, he left his mark behind him, and so respected was he that his body was followed to the grave by 300 of his mates. I have given a very imperfect sketch of our mission work, indeed it is not for *me* to write it; much useful work is I trust before us which will benefit our fellow-men, and bring glory to the great Head of the Church.

I regret to state that we have still a large debt upon our new building which causes me some anxiety, as our people though willing to help, are not able to subscribe large sums. But we hope that those who sympathize with the good work which is being done, will come to our relief, and the remainder we must endeavour to wipe off by a bazaar in the autumn.

Allow me to thank your Committee and subscribers, through you, for the grant which was awarded me, at a time when the funds of your Society were very depressed. It was a great encouragement to me, and seemed to put the stamp of your Committee's approval upon our scheme of supplying church accommodation by means of a Mission Chapel.

John N. Blacker Woodroffe, Vicar.

The Churches of Stamford.[1]

DURING the recent excursion of the Lincoln, Northampton, and Leicester Associated Societies at Stamford, Mr. James Neale, F.S.A., acted as cicerone, and described the architecture of the churches and other interesting remains with

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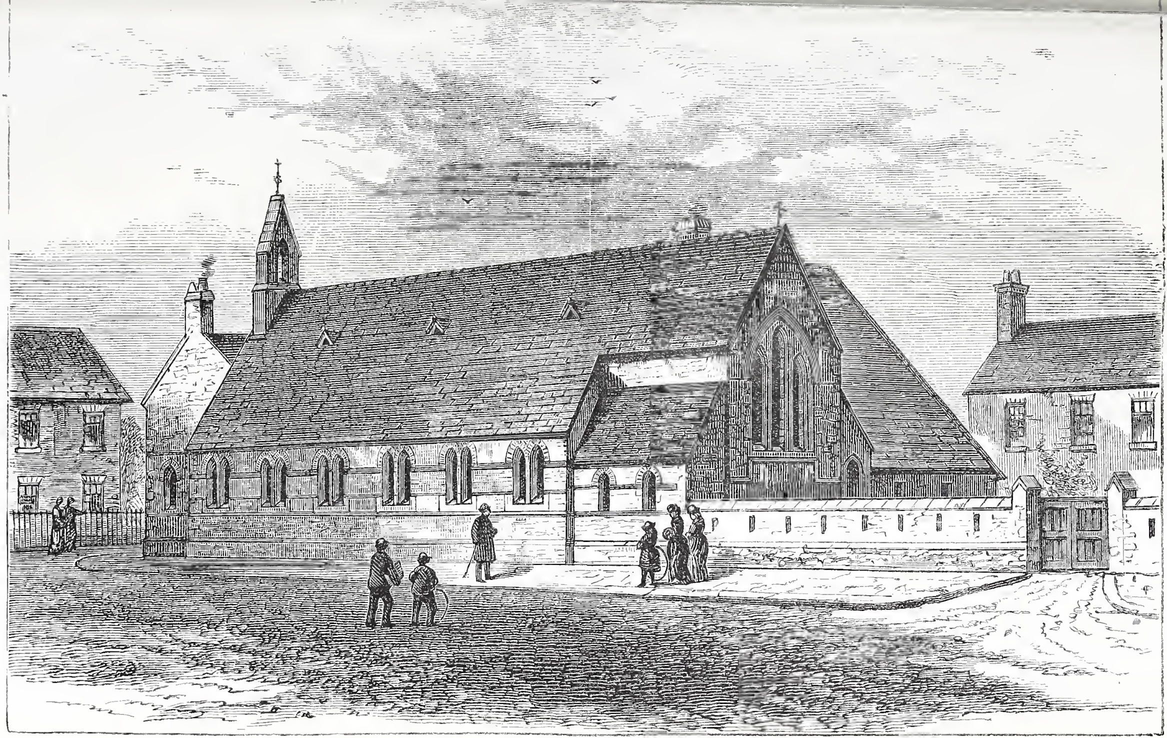
[1] The Churches of Stamford, by James Neale, F.S.A., Architect. Read at Stamford, May 28, 1879.



S. Mark's Mission Chapel, Peterborough.

which this ancient town abounds. In the evening, Mr. Neale read a paper dealing at length with the characteristic features of each church. The following is an abstract of the paper:—

Plans of the Churches.—The parish churches of Stamford are five in number, and there is the Church of S. Leonard's Priory, and a part of the Church of S. Paul. The points of resemblance in the parish churches are,—

1. The squareness of plan, short length of nave and aisles in relation to the width, especially noticeable at S. Mary's, All Saints', and S. George's—a characteristic of well-designed town churches.

2. The extension of the aisles through the whole length of the church in most instances makes the plan almost a simple parallelogram. S. John's and S. Martin's are purely so, and All Saints' was at one time a simple rectangle on plan.

3. Wide naves with comparatively narrow aisles; S. Mary's and All Saints' are especially noticeable in this respect.

Original and Present Sectional Outline.—All the five churches are on ancient foundations; the favourite section in the 13th-century churches gave one large roof over nave and aisles, without any clere-story or even a break, but frequently with a change of pitch. This is seen by means of the weather moulds, for instance, in S. Martin's and S. Mary's. Now all the churches have perpendicular clere-stories, the latest addition to churches, which, perhaps with the single exception of S. John's, had passed through a succession of other changes before the time came for this final one, which so radically altered the form of the section.

* * * * *

Towers and Spires.—There is a little chronological sequence in these parts of the Stamford churches which I do not think has been remarked upon before. S. George's supplies a plain example, on a not very large scale, of an early English unbuttressed tower, of which the most striking peculiarity is the short dimension from east to west, and again, the much larger dimension from north to south. S. Mary's is a splendid example of a very rich early English tower, with shafted arcades in every one of its five stages, gracefully buttressed at the angles and finished with a rich trefoiled corbel-table, altogether one of the most notable towers in England; open to criticism, of course, but charming to those who see it for the first time as to those who see it every day of their lives. The spire put on this early English tower is early 14th-century work, with statues under canopies at the heads of the broaches, with three stages of crocketted spire lights, with mouldings at the angles, this being a characteristic example of well-developed decoration. The architects of the same time altered the original fabric of S. George's. Then comes an interval of a century or a little more. The fine, very similar towers of S. John's and S. Martin's probably date a little before the middle of the 15th century, and All Saints', no doubt, must be dated at about fifteen to twenty years after 1450, for we know that it was erected after a considerable destruction had been wrought by the Lancastrian army in 1461. The designer, who had to work upon it 150 years after the completion of the other majestic spire, which rises on the gentle hill, sloping from the northern shore of the Welland, evidently determined to make use of his art, and to produce a design which should harmonize at the same time that it contrasted with the earlier work. The tower was not placed at the central west like S. George's, S. Mary's, and S. Martin's, but thrown out at the north-west angle, which selection of the site gives proof of a good eye for effect; for, seen above the mass of the church, principally from the river valley, and nearer from the open space southwards, it crowned with its pyramidal form the broad square building beneath; thus making the first point of contrast with the other churches, in which the towers appear to join themselves on to the nave rather than to rise out of the body of the structure. We must not dilate at too great length on the talent of our 15th-century brother. I will take it for granted that every one has appreciated the points which I omit to mention; but I cannot refrain from noting the most individual masses of pinnacles rising from the parapet at the base of the spire. S. Mary's is, perhaps to its injury, wanting in shoulders to the broaches, and slightly low in their angle. The architect of All Saints' noted the weakness, and the way he set the spire upon the tower is a clear proof that he had noted the need for the spreading shoulders to receive the column of the neck. The spire lights of S. Mary's are, if one may venture to say so, a little crowded and a little large; the architect at All Saints' brought his spire lights into such perfect relation with the spire that they are never seen until they are looked for; this is the crowning glory of fine architectural design, when nothing is wanting, and the whole effect is felt to be just what the master who designed it aimed at, and no detail obtrudes—it may be a form in itself of extreme beauty—into undue prominence, destroying that perfect unity and repose which is all too rare. But these general considerations, however tempting, must be left incomplete, in order that I may describe to you, I fear in somewhat prosaic fashion, some of the details of at least two of the towers.

S. John's and *S. Martin's* resemble each other so much, that I think they were probably designed by the same architect. When S. Martin's tower was commenced (c. 1450-60) the old church was standing. The eastern arch of the tower was kept lower than it should have been, so as to keep it well within the limits of the old nave roof. The weather mould over the nave roof remains, and also a doorway, which led from the tower on to the old roof. The lower stage of the tower, reaching upwards as far as the four-foiled windows, formed a porch and the main entrance of the church. The roof of this porch was vaulted with moulded stone ribs: the vaulting has been destroyed.

S. Mary's.—In passing from S. Martin's, in the county of Northampton, over the bridge into the county of Lincoln, the grand tower and spire of S. Mary's stands before us,—long a favourite subject with artists. The tower has not solid, plain walling on its lower stage, as at S. Martin's and S. John's, which stand on level ground; but, as the hill forms here the foreground—in effect a broad base to the tower—the architect ventured on the omission of a boldly-constructed basement, and started elaborate detail at once. This treatment has by some critics been condemned; and I grant that it is a precedent that could but rarely be followed, for the site is of a very rare kind. On the west, where no rising ground intervenes, the tower is made more solid on its lower stage; and the treatment of the plinths, the doorway, and the buttresses deserve careful study. The whole tower is of the early English period, from the ground to the masks of the corbel-table. Time elapsed, when this stage was reached, before the spire was commenced, and the decorated style had come into use. The lower spire lights show the characteristics of this period—with their ogee arches, tracery, ball, flowers, and crockets. However, the style had not sufficiently advanced to admit pinnacles in lieu of broaches or crockets on the spire. The outline of an ordinary early English broached spire was retained, while the detail showed great changes. In the western doorway of the tower there is a semi-circular arch introduced beneath a pointed arch. This has been incorrectly described by various writers as a late alteration. The architect had ventured to propose a pointed doorway wholly open. At this time people were accustomed to see a solid tympanum, and we may well imagine fear expressed that the open-pointed arch, without any tympanum, would let the tower down. Therefore the architect—somewhat in sorrow—effected a compromise by still keeping his pointed arch, but introducing below it a semi-circular one, filling in the space between the two with masonry. Some eighty years ago another archway was inserted, so as to obtain a still greater mass of masonry. In the year 1789 the tower is said to have shown signs of cracking, and the authorities banded it round at three stages with strong iron. These bands are arranged very clumsily, and parts of the moulded arcading were hacked away, to allow them to pass. They cost £203. A cynical friend has suggested that the churchwardens must have had relatives among the ironworkers. The tower should be examined, and these unsightly bands tested, to see whether they are of any material use—if not, they should be removed. Before doing so, it would be well to fill in thoroughly all the settlements at the various stages with liquid cement. Bonding stones should be used where necessary —especially internally. Then the filling-in could be removed from the belfry windows, the tower arches, the western doorway, &c. The tower would, with proper care, be structurally as safe as ever, and would be restored to its pristine beauty.

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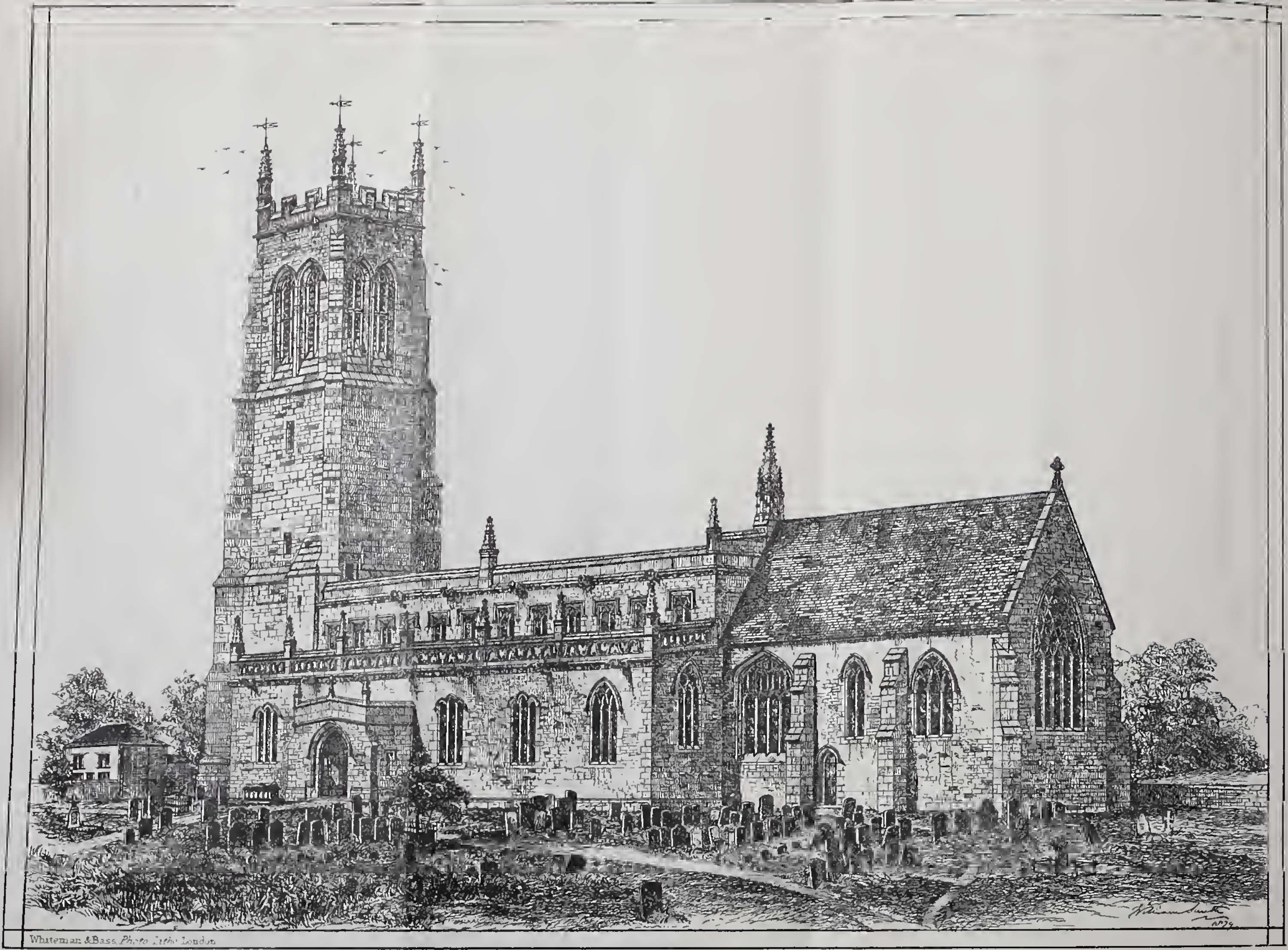
(The paper proceeded to deal with the other parts of the different churches proceeding eastwards from the towers, constructing the churches in their earliest form, and showing how successive alterations had brought them into that which they now present. After dealing with the fabrics the details came in for notice, and with reference to these we extract two passages in the nature of a summary.)

Screens.—The chancel screen of S. John's seems to have remained in situ from the time of the removal of the rood until the late restoration; it was then removed, and used to form a vestry. The screen is good in design and workmanship. It is the only Mediæval chancel screen existing in any church in the town, the only specimen of ancient wood carving, and thus an important part in the history of the Church and of the art of the district. The removal of the screen from its original position is much to be regretted. I sincerely hope that ere long it will be replaced; for æsthetically, it would be a great improvement to the interior of the building, giving scale and a richness now much wanted. There is another screen in Stamford, and a very notable one, still in its original position in the chapel of Browne's Hospital. These screens are of about the same date, and have many points of resemblance in their details. The other churches show evidence of rood screens.

Painted Glass.—Some of the glass at S. Martin's is good in drawing, colour, and detail. It is evident, however, that all is not by the same artist; three or four different hands are discernible. It was collected from Tatteshall, Snape, and other places, and seems, by-the-bye, to lose some of its special interest, when this is known. It might, indeed, deceive an antiquary, who endeavoured to trace the various schools of art in Mediæval England. If a record in the church stated where the glass was brought from, it would be a provision for future students most valuable in another generation.

At S. George's, there are some quarries bearing the garter and motto, "hony soyt qy mal y pense." They are now collected and arranged in the window on the north side of the chancel, and were, no doubt, the gift of the family of William Burges, a great benefactor of the Church and the first Garter King at Arms.

Some heads of the perpendicular windows at S. John's are fair samples of 15th-century glass painting, the only phase of the art represented at all fully at Stamford. At Browne's Hospital it is represented in a very magnificent way. The chapel windows are filled with glass worth a pilgrimage to see. This is not the whole of the glass, either, in that most interesting building—that record, in stone, of the liberality and kindly feeling of the old world, which has been preserved unaltered in a way which is almost a marvel, and doubled in size, of late years, by a skilful architect, without detracting from its power of carrying us back to the time before Bosworth Field was fought. The glass in the hall is as excellent as that in the chapel. The semi-transparency and semi-opacity—the power to temper the strongest sunlight, and to transmit the gentle light from an underlighted sky on wintry afternoons—were good qualities in the material which the artist worked upon in colour, shaped to his will, and surrounded with leadwork so skilfully, that he supplied in the most perfect way, by that necessary framework, the strong, black outline which was required, in order that the painted subjects should cut themselves out from the background, and be sufficiently enriched throughout their surfaces. The gem-like character of portions of the glass, such as the ruby inlays in the crowns, the sapphire-like jewels elsewhere, would deserve a lengthened notice, for there is much to remark as to the sections of the glass, the tilting of the planes of it, and the occurrence of double glass at certain points, and other refinements. I will by preference turn from these devices of the skilful artisan to some of the characteristics of this very fine glass, such as the castigated purity of outline and the virile energy of the drawing, the absolute command of rich and glowing colour, and the self-restraint which gives value by mere omission; all the best characteristics, indeed, of the best examples of the most masterly treatment of this conventional art. I am somewhat startled at these strong expressions, and am inclined to think, as I read them at leisure, that I have made up for being unable to say anything in favour of most of the modern glass at Stamford by saying all I felt, after long study, of the exquisite work of the times that are past.



Whiteman & Bass *Photo Litho* London

BRAILES CHURCH, WARWICKSHIRE.

Restored 1877–78–79. William Smith, Architect.

Brailes, Warwickshire.

BRAILES is situated in one of the beautiful valleys of South Warwickshire, about midway between the towns of Banbury and Stratford-on-Avon. The parish is an extensive one, including Upper and Lower Brailes, Chelmscote, and Winderton, with an area of 5300 acres, and a population of 1350.

Before the Conquest, Brailes formed part of the possessions of Edwin, Earl of Mercia, and was granted by William to Henry de Newburgh, Earl of Warwick, to whose descendants it belonged for four hundred years.

According to the Domesday survey, it contained forty-six hides, and yielded to the king £55 yearly, with "twenty horse-loads of salt;" and in the ninth year of Edward II., A.D. 1316, it was rated at no less than £93 5*s.* 4*d.* By charter of Henry III. it had the privilege of a market upon the Monday in every week, and also a fair beginning on S. George's eve and continuing two days.

In the reign of Henry VII. it lapsed to the Crown, together with other possessions of the Earl of Warwick, and was leased by Henry VIII., A.D. 1530, to William Willington, of Barcheston, for twenty-one years, "With the mercate and fair, and also the water-mill and warren of coneys," who "held it not the whole terme," since it appears that the king, A.D. 1539, passed away the inheritance thereof to Thomas Wymbush, Esq., and the Lady Elizabeth Tallboys, his wife; and in the first year of Edward VI. it was sold to William Sheldon, of Beoley, and part is still in possession of the same family, the present lord of the manor being H. J. Sheldon, Esq., residing at Brailes House.

In connexion with this parish, Dugdale gives a curious account of the services required by a landlord of his tenants in feudal times. "About the year 1280, Adam Underwood, of Brailes, is described as holding one yard-land of William de Beauchamp, Earl of Warwick, and paying for the same seven bushels of oats yearly, and a hen; being to work for the lord from the feast of St. Michael th' Archangel till Lammas, every other day except Sunday, viz. at mowing, as long as that time should last, for which he was to have as much grasse as he could carry away with his sithe, and at the end of hay-harvest, he and the rest of his fellow-mowers to have the lord's best mutton, except one, or 16*d.* in money, with the best cheese, saving one, or 6*d.* in money, and the cheese fat, wherein the said cheese was made, full of salt. Also that from the said feast of Lammas until Michaelmas, he was to work two dayes in the week and to come to the lord's reap, with all his household except his wife and his shepherd, and to mow down one land of corne, being quit of all other work for that day and that he should likewise carry two cart-loads of stones for three days, and gather nutts for three days; and in case the lord should keep his Christmasse at this his manor of Brailes, he to find three of his horses meat for three nights, that he should plow thrice a year for his lord, viz. six selions, and do the same tillage within twenty miles, and, moreover, to make three quarters of malt, giving for every hogg above a year old a 1*d.*, and for every one under a ½*d.*; and lastly, that he and the rest of the tenants here should give twelve marks to the lord at Michaelmas yearly by way of aid, and not marry his daughter nor make his son a priest without a licence from the lord."

The Earl, William de Beauchamp, claimed by prescription, and was allowed certain privileges, viz. a gallows with assize of bread and beer.

Dugdale further mentions that the church was given to the Canons of Kenilworth in King Henry I.'s time, by Roger, Earl of Warwick, Simon, then Bishop of Worcester, confirming the grant; whereupon in Richard I.'s time, ensued the endowment of the vicaridge by John de Constantius, Bishop of Worcester, with all the altarage, and small tythes, as well of the demesnes, as of the lands held in bond service, together with the third sheaf, as also one yard-land with the housing and orchard belonging to it. After which, viz. in A.D. 1291, the profits belonging to the rectory were estimated at twenty marks and a half, and the vicar's portion at eighteen marks. Richard Neville, Earl of Warwick, founded a guild in the church of Brailes, by the name of Warden, Brethren, and Sisters, with two priests to celebrate divine service every day, and to pray for the souls of the founders. In the thirty-seventh year of Henry VIII. the yearly revenue was then certified to be not more than £18 13*s*. 2*d*., out of which a Grammar School was to be then maintained in the parish of Brailes, by an annual payment of £8 1*s*. 8*d*. The school is still in existence, and this payment from the lay rates forms part of its present income.

The church, dedicated to St. George, and known as the Cathedral of the "Feldon" (as the southern part of Warwickshire was anciently called), is one of the finest in the county. It consists of a nave, six bays in length, a chancel, north and south aisles, western tower, south porch, and, on the north side of the chancel, a vestry. The internal dimensions of the church are 155 ft. from east to west, and 52 ft. from north to south, and the grand old tower, which is 25 ft. square, rises to a height of 120 ft.

For years it has been the earnest wish of the vicar to restore the church to something like its former beauty, and after much difficulty, and at first some opposition, he has now succeeded, with the aid of his parishioners and very many helpers from all parts of the country—not forgetting that of the Diocesan and Incorporated Societies—in carrying out a great part of the work which was so urgently needed; and the church was reopened by the bishop of the diocese, on Friday, the 20th of June last. In order to render its internal restoration complete, a heavy debt has been incurred. The vicar and churchwardens while gratefully acknowledging the wide-spread interest already manifested, earnestly plead for the means of reducing it. And though very much has been done, there is in so large a building much still to be desired if helpers will yet come forward.

From the foregoing records of the parish it might be expected that a church existed here in early times, and that remains would be still found. That there was such an early church there is no doubt, for in the recent works, portions of the old Norman foundations were discovered, and also some stones with the zigzag moulding; but beyond this nothing of the old early fabric remains. The windows of the south aisle are 13th-century work, but nothing else appears to be of this date. The chancel is a good specimen of the 14th-century work, and has its original oak roof of massive framed rafters. The east window has five lights with reticulated tracery. On the south side there exist good sedilia and a piscina, with a window of three lights over them: there is also a window of two lights. On the north side there are two similar two-light windows, and formerly there existed a third window, but in the 17th century this was taken out and a vestry added at the east end of the north aisle, and the tracery was reset to form the east window of the then new vestry. The large four-light window on the south side was inserted in the 15th century. A window almost identically the same is to be found in Broughton church, near Banbury.

The south side of the nave with its long line of twelve clere-story windows, the north aisle and the south aisle with its handsome pierced parapet and carved cornice, all date from the 14th century. There is, however, clear evidence that the clere-story was not all built at exactly the same time, as the windows of the eastern half are of rather an earlier character than the western. The old roof, too, exists, and there is a decided difference in the eastern half to that of the western.

On some of the old beams traces of decoration can still be seen, one especially, having representations of the heads of our Lord and the Apostles.

The old roofs of the aisles were unfortunately destroyed about forty years ago—only one old 14th-century principal, with cusped braces, remains. This has been carefully preserved, but for lack of funds these roofs could not be renewed in accordance with their original design.

The north wall of the nave, including the arcade, was taken down, and rebuilt in the 17th century with a sort of semi-classic piers and arches, and a barbarous clere-story of segmental-headed windows, with a mullion running straight up into the arch. In the recent work of restoration part of the tracery of the old windows was discovered, and the north clere-story is now restored to its original form.

The tower is 15th-century work, and opens into the nave by a grand arch thirty feet in height. This was blocked up by a western gallery and partition, and now shows again its original proportion. In the western face of the tower there is a very large five-light window, and under it an entrance doorway. In 1649, the churchwardens for the time being destroyed both the window and the doorway, and inserted some utterly debased tracery in the window, and a semi-classic moulded head to the doorway, and cut thereon their names and the date. The names had been defaced but the date remained. The window has been properly restored, and on taking out the head of the door, it was discovered to be the old 15th-century carved spandrel, with its ornamental face bedded in the wall so as to make room for the inscription.

In the ringing floor of the tower there is a curious fireplace, with a flue which is carried up the wall only to the next story, instead of being taken to the top of the tower.

The tower staircase is worthy of note. In the lower part it is on the south side (as may be seen in the view); it then rises, in a passage-way in the thickness of the wall, across the east face of the tower, and then ascends to the top of the tower, in its north-east angle.

There is a very fine peal of six bells in the tower. The tenor, weighing thirty-five cwt., bears as its legend a stanza from an ancient Latin hymn, in beautiful characters,—

"Gaude quod post Ipm scandis
Et est honor tibi grandis,
In cœli palacio."

This is accompanied by two shields, one charged with the arms of the Underhill family (a chevron between three trefoils), the other with probably the arms of some guild of bellfounders (a chevron between three laver-pots). This bell was cracked, and has been recast by Messrs. Blews, of Birmingham, at the expense of the Rev. E. Thoyts, and bears an inscription to that effect. The fifth bell, little inferior to the tenor in size, has the following jubilant rhyme:—

"Ile crack no more, now ring your fill,
Merry George I was, and will be still.
R 1671 K
John Okely, Richard Capel: C. W."

The fourth bell thus describes an episode in its history at an eventful period,—

"Ime not the bell I was, but quite another;
Ime now as rite and . . .[2] as George my brother.
1668 Rich. Keene me fecit. Nathaniell Hil,
William Poel: C. W."

The third bell has also been recast. The second, now the most ancient in the peal, is inscribed, "In multis annis resonet campana Johannis," and bears two shields, with an elegant cross, and "Jesu merci," "Ladi help" encircling it. The treble bell is more richly ornamented than its fellow, bearing on one side the royal arms, and on the other those of Charles I. when Prince of Wales, with the words, "I am hee, for Richard Purdi made me,—Anno Domini, 16 24. R. P."

The font is a large 14th-century one, octagonal, with tracery panels on each of its sides.

In the vestry there is a very richly ornamented 15th-century oak chest.

In the churchyard west of the porch, there is a fine old 15th-century tomb with panelled sides and a recumbent effigy. The figure is terribly mutilated.

In addition to those mentioned above, the recent works include the restoration of the whole of the internal masonry and the pointing of the walls. The roofs have been thoroughly repaired and recovered with lead. The old high pews have been swept away and new open seats provided: new paving and floors throughout. New oak pulpit, instead of the hideous "three-decker" which formerly blocked up the centre of the nave, new lectern, and new oak seats in the chancel placed properly, stall-wise. A special fund was raised for a new organ, and this has been completed.

A handsome reredos, the gift of the generous vicar of Honington, has been placed at the east end. The large west window has been filled with stained glass, and also two of the south clere-story windows.

The lower part of the tower has been thoroughly restored. The handsome bell turret on the east gable of the nave has been erected there to take the place of a wooden penthouse, which formerly existed over the ancient sancte bell.

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[2] This word is defaced.

Several ancient encaustic tiles were discovered and the patterns have been reproduced in the new tiling in the chancel.

The works have been carried out by a local builder under the direction of the architect.

Paul's Cross.

AT a meeting of the Society of Antiquaries, May 29th, at Burlington House, Mr. F. C. Penrose, surveyor of S. Paul's, read a paper, giving to the Dean and Chapter an account of the recent discovery of the identical platform upon which the superstructure of Paul's Cross originally stood. Mr. Edwin Freshfield presided, and there was an unusually large attendance.

Mr. Penrose commenced by calling attention to the various plans of the cathedral, and to the drawings illustrative of the recent discoveries of Paul's Cross. In the spring of 1878, he said, it was requisite to sink a pit about 12 ft. deep on the south side, and near to the bottom was found a fragment of the foundation, which seemed to belong to the old cathedral, and to the passage from the cathedral cloister to the chapter-house. With the approval of the dean and chapter, search was immediately made for the chapter-house, but without result. On a renewal of the search, some evidence of the foundations of the west wall of the south transept was found, and shortly afterwards three or four bays of the cloister. Whilst laying out the proposed garden on the north-east side of the churchyard, the opportunity was given for making an examination towards the east; firstly, in hopes of finding the foundations of Paul's Cross; and, secondly, for some confirmation in regard to the deflection of the axis of the cathedral. The first search was for Paul's Cross, guided by the only plan which marked its site. After one or two trials he came upon some chalk formations, which invited further attention, and on the 31st March last he was repaid by the discovery of a wall 3 ft. high, showing an angle of 35°, and probably belonging to the octagon of which he was in search. The other angles were looked for. One was found, and the rest had been cut away.

After a time he came upon the identical platform upon which the superstructure of Paul's Cross originally stood. It was known to be octagonal in form, and the foundation now laid bare exactly corresponded to this form, as correctly as the site corresponded with the drawings and descriptions still extant. The diameter of the octagon was from 37 ft. to 40 ft. from angle to angle, while the pulpit was about 17 ft. or thereabouts. Whatever might have been the remote origin of Paul's Cross, there could be little doubt that the remains were part of the work of Bishop Kempt, who rebuilt it. From this cross, in those days, announcements and harangues on all such matters as were deemed of public concern were uttered,—those being days when there was no printing and little reading. It was used for ecclesiastical purposes for the first time during the reign of Edward I., the earliest record of such employment being in the year 1299. After this they heard of sermons regularly from the cross, and they played an important part during the Reformation. In Henry VIII.'s and Elizabeth's reigns, this pulpit was filled by the most eminent preachers, amongst them being Latimer and Ridley. In 1642 Paul's Cross was demolished. Mr. Penrose then referred to the question of the deflectlon of the axis of S. Paul's Cathedral, of which he has already given an account in the course of a paper which was read some time back at the Royal Institute of British Architects. In conclusion, he promised to lay before the Society the result of any future discovery in connexion with the cathedral.

Mr. Ferrey, in the course of the brief discussion which followed, expressed the interest he felt in the discovery made, which was of great historical value in connexion with the cathedral. His attention, however, had rather been devoted to the other parts of the cathedral, and he would like to ask whether Mr. Penrose had come across any trace of the "substantial western towers" mentioned by Stow. No reference was made to them in Dugdale's works; but it seemed remarkable that in such a great cathedral as S. Paul's there should be no western towers.

The Chairman, in proposing a vote of thanks, said that they were all indebted to Mr. Penrose for his valuable paper. In his description of the discovery of the site of Paul's Cross he had brought back vividly to their minds the sermons that were formerly preached there. It was almost impossible to thank him sufficiently for the persevering manner in which he had carried out his investigations.

Mr. Penrose, in reply to the vote of thanks, which was carried by acclamation, said that as regarded the "western towers" which had been referred to, down to this time the search had not been of a promising character, and although they had got into the very lowest stratum there was not a single atom of masonry to be found. He thought that the western towers could not have existed, from the appearance of the foundations.

A Rival Scheme for the Decoration of the Dome of S. Paul's.

A FLORENCE correspondent of the *Times* says, "The attention of the artistic community in Florence has just been very strongly called to a proposed contribution towards the solution of the problem how to finish Sir Christopher Wren's great work, London's S. Paul's, in the shape of a suggestive design for the decoration of the interior of the dome, the joint work of Charles Heath Wilson, so well known to English visitors to Florence for many years past, and to England as the author of 'The Life of Michael Angelo,' and for his long labours in connexion with art and art-teaching, and R. P. Pullan, the well-known architect. It is understood that the design is volunteered, and is rather the result of strong interest in the work the S. Paul's Committee have before them, and is intended rather as an idea for bringing together the designs of the artists whom the committee propose to employ, than for displacing them, the suggestion being limited to the central idea, leaving the details of design to the respective artists. Messrs. Pullan and Wilson have for many years, each in his own way, made a special study of architectural decoration, and the principle to which they adhere, and of which their design is an exemplification, is, that in all such work the architectural unity should be made the *sine quâ non* of the employment of pictorial appliances, and that the painting or sculpture should distinctly be conformed to the architectural composition. This was unquestionably the case with the Greeks and with Michael Angelo, as well as with the Byzantine masters. If this be sound, the collection of a series of pictures by different painters, whether of a symbolical or realistic nature, disconnected in subject, and not tied together by some decorative design, would, however fine the art of each separate work, be inferior to a decorative whole, however inferior the parts, so long as in that whole the architecture itself found an illustration and an illumination. The theme chosen by Messrs. Pullan and Wilson is the *Te Deum*. The dome is divided into eight sections by broad decorated ribs, painted and moulded, and the rib panels filled with arabesques in monochrome. At the bases of the ribs are eight thrones, on which are seated as many prophets. The thrones are architecturally designed, with cornices, pilasters, and niches. Over the cornice of each, to carry the human element into even the design ot the ribs, stands an angel erect. The ribs terminate at their summits in foliated capitals united by arches, surmounted by frieze and cornice with pendentives. Between these ribs an architectural composition runs round the dome to support, divide, and facilitate the grouping of the human and angelic figures which form the dominant element of the entire design. The Evangelists that already occupy the spandrels will be included in this plan. The dado contains a decorative design, and in the podium above it are ranged the martyrs; the drum, or tribune, as it is here called, beneath the dome not being included in the present design; but if this were accepted, it is proposed to include the drum in the system, and arrange it with a series of men of all nations representing the Church,—'The holy Church throughout all the world doth acknowledge Thee.' Then would come the Martyrs,—'The noble army of Martyrs praise Thee.' In the colonnade above the podium are eight Apostles, each (omitting the Evangelists already there) under a baldacchino and seated on a throne, continuing the theme—'The glorious company of the Apostles praise Thee;' and above the architecture the hollow space of the true dome contains figures of angels rising and vanishing in space, and still above them, around and beneath the lantern, are cherubim and seraphim, while in the cupola of the lantern is the Lamb The design prepared by Messrs. Wilson and Pullan is of one section, the eighth of the project, and the figures are intentionally borrowed from the best known representations of the old masters, it not being their intention to suggest them as the designs for the individual figures, which will be left to the artists charged with carrying out the suggestion contained in the illustration of the *Te Deum*, both the idea and the design of which have been met here with warm approbation by the native artistic as well as the foreign *dilettante* element of our society. If the purpose to be accomplished is rather the decoration of an architectural work than forming a gallery of pictures and designs, there can be no doubt that the design under notice gives a consistent and comprehensive plan. I believe it is the intention of the artists to send the design to London shortly, in order to offer it for the consideration of the committee for the completion of S. Paul's."

All Saints' Church, Friskney, Lincolnshire.

THIS church (shortly to be reopened, after restoration under the careful hand of Mr. Butterfield) stands two miles from the shore, on a slight elevation above the fertile Lincolnshire plain (now so inappropriately called "The *Marsh*") which intervenes between "The Wolds" and the German Ocean. It is one of the finest among such a group of fine old churches, on the coast-line between Boston and Waynflete, as is not surpassed in any district of England. These massive structures, with their commanding towers, the glory of our Lincolnshire plains, probably owe their vast proportions to the proximity of the sea and the facility of carriage by water on the dykes and drains of former times, for they are greatly superior, as a rule, to the churches inland, and on the "Wold" districts of the county.

For the possession of one among the finest of these churches, Friskney is probably indebted to the presence here of a

Religious House, the tradition of which survives[3] in the local appellation of certain "*Abbey* Hills" (they are only mounds, which to a flat-country eye of course are "*hills*") at a spot about half a mile from the church, and evidence of which is supplied by the marks of an ancient causeway, connecting the two, and the manifest delineation of moat, bridge, courtyard, and outline of buildings discernible under the "heaving turf" of the Abbey Hills' pastures. Here probably the colony of monks occupied a strip of land, raised slightly above the sea on one hand, and the then wide "Fen," stretching up to "Keal Hill" and the Wolds, on the other, and gradually enlarged their borders by draining, banking, and reclaiming on all sides. Traces of their locality are to be seen in green-sward outlines of building, moat, and fish-pond, which extend from the Abbey Hills to the winding bank or *rampart* (still called in local patois "The Ramper,") which then banked off the waters of the Fen, and now serves as our high-road to the railway station.[4]

The first Friskney Church seems to have been "Norman" in style. No portion of it is standing, but beautiful fragments of Norman work have been brought to light during the present restoration of an "Early English" church, which must have succeeded, or grown out of the original. We have evidence which justifies conjecture as to its appearance, viz. a long narrow nave, with very high-pitched roof, finishing in a short spire at its western end. The spire has long ago vanished, giving place, as we shall presently see, to the usual lofty tower of the "Marsh" churches; but its base still survives, forming the base of the present tower, but showing in its simple two-light lancet windows, and its floor level three feet below that of the church, its affinity with an earlier generation. The continuous weatherings which are seen just above the second floor, reveal, too, to a close observer, the place where a spire

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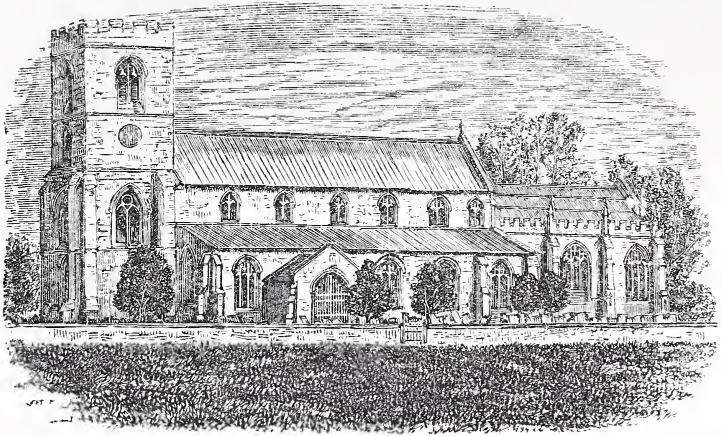
[3] The vicar would feel very grateful to any one who could throw light on this topic. He has hitherto been unable to find any written record pointing to the existence of a Monastic House in Friskney, of which the local evidence is strong.

[4] "Ramper" is the name among the peasants of "the Marsh" for a high-road, showing how often the former raised bank or rampart has become the parish highway.



All Saints' Church, Friskney, Lincolnshire.

originally tapered up from its square base. Of this, the second or Early English church, there remains nothing but the base of the tower, a doorway in the north aisle, and the trace of the old high-pitched roof over the chancel arch. Its level was far below the present (mean) level of the churchyard. On removing the soil from the foot of the tower, the lowest plinth was found buried more than four feet deep; and in the interior stone coffin-slabs and tiles were found in position at about the same level. Next after the Early English church came a "Restoration," with great changes. A larger, statelier building rose, with five beautiful arches supporting a fine clerestory, and flanked by north and south aisles in the decorated style. A second story, of the height required, could not be built against the ancient spire, so it disappeared, and upon its square base a tower was raised.

The addition is clearly manifest to this day: the lower (or Early English) part of the tower inclines several inches westward, no doubt from an early "settlement;" but the upper (or belfry) story, with its "decorated" windows, rises quite perpendicularly from the weatherings above named.

The present Restoration has revealed curious traces of the ruthlessness (strangely at variance with the conservatism of church restoration now) with which our forefathers treated the ornamental portions of their old church. In the walls, and under the floor, and under the pillars of the arcade, we find not only sills and mullions, and tracery of former windows, but beautiful fragments of Norman arches (pieces of two such arches, very handsome and nearly complete, were picked out of the *débris* of the north aisle-wall), and sections of grand Norman capitals were, with window-tracery, and tombstones with floriated crosses, crammed in with rough boulders and rubbish to form the very indifferent foundation on which the pillars of the arcade were built. Coffin-slabs and stone coffins, of which there seem to have been many in the pavement of the early church, met with no reverent treatment. They seem to have been torn up from their site, broken, and after the head and foot of the coffins had been filled in with concrete, served the purpose of square blocks for ashlar in the walls for the aisle-walls. Many such have been found embedded in the north aisle wall, and among them several coffin slabs, with the cross, both raised and incised, of a 13th-century character. These stone coffins and slabs appear to be of the stone called "Barnack rag," of the same kind as others which have been found at Crowland and Helpstone, in the vicinity of the quarry.

The church, enlarged as we have described, was a fine specimen of the decorated style, and has continued so, with the addition in the fourth epoch of its history, of a handsome perpendicular chancel, with three three-light windows on each side, the gift of a local family, Michel de Friskney, one of whom is represented by the shattered stone effigy of a knight with the Michel shield. Gervase Hollis has preserved for us the name of the donor. On visiting this church in 1628, he left copious notes of the inscriptions then visible on the painted windows, and on monumental brasses, in which this church seems to have been unusually rich, and of which, alas! scarcely a trace exists. He records the following, among other inscriptions, commemorative of the Michel family. "Pray for the soul of John Michel, who caused the solid part of this chancel to be built."

Among the chief objects of interest still surviving, are the handsome sedilia, the rood staircase entire, a squint, or hagioscope, a lepers' window, and three fine carved oak screens. Colour was evidently carried over the whole interior; remains are visible of a painted roof over the rood-loft, blue with gold stars, oak-panels in vermilion, with the monogram I.H.S., were found worked up among the hideous modern deal pews, the windows glowed with coloured glass, the whole of the clerestory was painted in fresco on north and south walls of nave, and the pillars of the arcade were in harmony with a rich blue-grey neutral. Effort is being made to reveal the subjects of these frescoes, and some interesting groups are being brought to light. A head of Moses (?) is very fine, and a group, the Virgin crowned by angels, is full of quaint beauty.

It is feared, from the difficulty of removing the four or five coats of "wash," that scarcely any can be preserved; but copies of the best are being made. The vicar will be happy to furnish information to any one interested in this grand old monument of former devotion and art, and will thankfully receive any help towards a full restoration, which, although £3500 (the result of five years' strenuous solicitations) is now being spent upon the church, is beyond the capacity of a remote agricultural village, with its population of farm labourers, their employers, and poor fishermen.

H. J. Cheales,
22nd March, 1879. Vicar of Friskney.

Monumental Brasses in Gloucestershire.

THE last published part of the "Proceedings of the Society of Antiquaries of London" (vol. vii. No. 5) contains the following notes on the Monumental Brasses of Gloucestershire, by Mr. A. W. Franks, director:—

"In making our review of the monumental brasses of the various counties of England, we have arrived in alphabetical order at the county of Gloucester.

"Though not one of the richest in such remains, there are to be found in it many excellent specimens, and I have the satisfaction of possessing a nearly complete series of rubbings from these memorials, due in some measure to the long residence at Gloucester of my friend, Mr. Haines, whose collection passed into my hands.

"In the MS. list there are 110 entries, of which I possess all but three, two of these being merely insignificant inscriptions. Of monumental brasses of the 14th century, there are only six specimens in the county, the earliest being that of a lady of the Bradestone family at Winterbourne, the date of which is about 1370. It has been published by Boutell in his series. Then follows that of Thomas, Lord Berkeley, at Wotton-under-Edge, 1392. The next is a small half-length figure in civilian costume at the Temple Church, Bristol, of the year 1396. We then find the brass of Sir John Cassy, at Deerhurst, belonging to the last year of the century, and two monuments to merchants at Cirencester and at Northleach, which, though their inscriptions are lost, may be dated about 1400.

"There have, however, been in this county two still earlier brasses of the 14th century, both of which have, alas! now disappeared. One of these was at Wotton-under-Edge, and represented Richard de Wotton, rector, kneeling at the foot of a cross. There are but one or two brasses of ecclesiastics of this early date, and it would have been most interesting to have seen the brass itself. It exhibited the peculiarity of having a scroll issuing from the hands of the figure, with an inscription of which every letter was separately inlaid with brass. The other was a still more remarkable memorial, and was in memory of Sir John de la Riviere, 1350, at Tormarton. It consists of a floriated cross, within the head of which is the knight holding up a model of the church which he had founded. On the stem of the cross appears to have been a helmet, at the base probably an Agnus Dei, and in the angles shields of arms surmounted by helmets and crests. I have a rubbing of this matrix, which is engraved in Haines, p. cxxiv.

"The brasses representing priests are not numerous, and do not exhibit any peculiarities of costume especially worthy of notice. There is a good figure of Robert de Lond in a chasuble, holding a chalice and host, 1461, at S. Peter's, Bristol. Another at Dowdeswell is in a rich cope diapered with *fleurs-de-lis*, and with a royal rose and sun as a morse. The inscription is lost, but the date is probably about 1520.

"The figure of a priest, date *circa* 1460, also in a cope, at the Temple Church, Bristol, is only remarkable for being palimpsest —the figure having been cut out of a larger brass of a widow lady of about the same date.

"The military series contains two very fine examples: one of these represents Sir Morys Russell and his wife Isabel, dated 1401, and is in the church at Dyrham. The knight is in the usual armour of the period, and has a straight baldrick, to which is attached the sword, with elegant Gothic canopy work on the sheath. His wife has a peculiar head-dress, falling down to the shoulders, on which the ends rest like lumps. The canopy is, unfortunately, mutilated, but incloses in the pediment the arms of Sir Morys Russell. The brass is engraved in Boutell's series. The next brass is the monument of Thomas, fourth Lord Berkeley, who died in 1417; but from the style of execution was evidently erected in 1392, at the time of the death of his wife Margaret, who was daughter and heir of Gerard Warren, Lord Lisle. This brass is at the church at Wotton-under-Edge. The armour is similar to that of Sir Morys Russell, but, instead of the baldrick, he wears a belt with a long pendant; the sword is unfortunately gone. The head has originally rested upon his heaume. The most remarkable peculiarity is a collar of mermaids, probably a family badge. The wife wears a heart-shaped head-dress richly diapered, and resting on a cushion; at her feet is a lap-dog with a collar of bells. Thomas, fourth Lord Berkeley, was much engaged in the wars with France and Scotland; he was also admiral of the king's fleet, and, when Charles VII. of France sent forces to assist Owen Glendower, he burnt fifteen of their ships, and took fourteen, on board of which was the Seneschal of France and eight officers of note, whom he made prisoners. His only child, Elizabeth, married Richard Beauchamp, Earl of Warwick. The brasses are laid in an altar-tomb, which accounts for their good preservation. The brass at Newland is, unfortunately, much mutilated, and it is not known whom it commemorates. It represents a figure in armour, date about 1445, with a very large beard, and resting his head on a helmet, of which the visor is raised; the legs are unfortunately gone. The lady has a horned head-dress, and the figure is much worn. The most curious object in the brass is the crest, which is on an oblong panel; it exhibits a miner; on his back is a hod, the cord of which is held by his left hand and passes through his girdle; in his right hand he holds a pick, and in his mouth a support for a candle. As Newland is on the verge of the Forest of Dean, we may assume that this is a representation of one of the persons employed in those ancient mines. The marginal inscription, which contained the names of the persons commemorated, is unfortunately mutilated.

"We next come to Philip Mede, Esq., and his wife, at S. Mary Redcliff, Bristol. He is engraved on a quadrangular plate and in heraldic dress, and has two wives, one in front and one behind. One of these wives appears to have been a person of family, as she wears an heraldic mantle,—the other not. Above the figures is seen an unusual representation, a half-length of the Saviour, issuing out of clouds and surrounded by rays.

"The only military brass to which I will draw your attention is that of John Tame, Esq., and his wife, at Fairford. He was the founder of the famous church at Fairford, so well known for its stained-glass windows. The inscription at the feet of the figure is a rhyming one, though not very poetic, and runs as follows:—'For Jesus love pray for me; I may not pray now, pray ye: with a pater noster and an aue: that my paynes released may be.' The elegant form of the shields will be observed. This brass has been published several times, among others in the Cambridge Camden Society's illustrations. There is another brass in the same church to Sir Edmund Tame and his wives, which is peculiar for there being a second monument to the same individuals on the wall.

"There are several good illustrations in this county of judicial costumes, the finest being that at Deerhurst, of Sir John Cassy, Chief Baron of the Exchequer, under a rich canopy, with figures of saints in the spaces above. The judge wears the coif, and a mantle lined with fur. The head-dress of the lady resembles that of Lady Russell, at Dyrham, but she wears a curious gown without any girdle running up to the neck, where it is fastened with buttons. Both she and her husband wear mittens. Her feet rest upon a dog, evidently a favourite, as by its side is written its name, Terri.

"Another memorial of the same class is at S. Mary Redcliff, Bristol, being that of Sir John Juyn, Recorder of Bristol, Baron of the Exchequer, and Chief Justice of the King's Bench, who died in 1439. His dress is not unlike that of Sir John Cassy, but the fur is not indicated. In the same church is the brass of John Brook, sergeant-at-law, and justice of assize, in the West of England, for Henry VIII., 1522; and at Cheltenham may be found Sir William Greville, Justice of the Common Pleas, who died in 1513.

"At Rodmarton is the brass of John Edward, lord of the manor and a lawyer, who died in 1461.

"The most remarkable brasses, however, in the county are, as must naturally be expected, those of the rich wool-merchants, for which this part of England has been so long famous. The earliest is a little brass of 1390, already noticed as in the Temple Church, Bristol.

"At Northleach are two large figures, believed to represent a wool-merchant and his wife, of the date 1400. They are engraved in Boutell's series. At Cirencester, of about the same date, is a large figure of a man, believed to be a wine-merchant from his feet resting on a cask. By his side is his wife, and over them a canopy. The whole monument is, however, much mutilated and worn. The finest brass of this class, however, is at Chipping Campden, that of Will. Grevel, citizen of London, 'flos mercatorum lanar' totius Anglie,' and his wife Marion, of the date 1401. He is represented in a tight-fitting dress with a handsome girdle, from which is suspended his straight sword or anelace. Although his arms—the well-known Greville coat—are scattered over the brass, his merchant mark appears in the canopy. From this Greville have issued the well-known family of the Earls of Warwick, his wealth and the estate that he acquired having been the foundation of their honours.

"At Northleach is a fine monument of John Fortey, a woolman, 1458. He rests his feet on a sheep and a woolsack; in the margin are some elegant wreaths enclosing his merchant's mark and initials. In the same church are several other memorials of the same kind, though not so remarkable in character, and there are several more at Cirencester, where, however, they have suffered greatly from neglect and decay.

"While on the subject of brasses of this class, it may be well to notice those of one or two benefactors to the county. Among these is that of Alderman Cook and his wife, at S. Mary de Crypt, Gloucester, a remarkable brass considering its late date, 1544. He was founder of the school, and it reflects little credit on the authorities that the brasses have been removed from the slab in which they were fixed, which slab has been buried, the plates fastened to a board, and one of the pediments of the canopy has recently disappeared. The central portion of it encloses a figure of S. John the Baptist.

"In the chapel of the Trinity almshouses at Bristol are memorials for John Barstaple and his wife Isabella, engraved about 1411. They were founders of the Barstaple almshouses, and the monuments have evidently been erected in the lifetime of the wife; but, though these persons were such benefactors, no one has taken the trouble of filling in the blanks of the brass of Isabella Barstaple, and the canopies have in both cases disappeared.

"Another benefactor is commemorated at Cirencester, being Philip Marner, who died in 1587. He is represented in a gown with a pair of shears in one corner, a dog on a cushion at his feet, and holds a knotted staff. The inscription is rhyming, and is as follows:—

'In Lent by will a sermon he devised
And yerely precher with a noble prised
Seven nobles he did geve ye poore for to defend
And 80^{li} to xvi. men did lende
In Cicester, Burford, Abington, and Tetburie
Ever to be to them a stocke yerely.'

"In conclusion, I may state that the only brasses in this county of which I have not rubbings are, as far as I am aware, the following:—Cold Ashton, inscr. Thomas Key, c. 1500; Deerhurst, inscr. Edward Guye, 1612; Wormington, Anne Savage, 1605."

A Tour on the Continent.[5]

MY paper bears, I am afraid, a rather hackneyed title, but at the time I received a request to read one I was in the fair city of Verona, in the midst of my peregrinations, and consequently unable at that time to name a more definite subject. Taking a long-looked-for opportunity of making the acquaintance of some of the architectural gems which adorn other soil than that of Britain, I determined last year to spend some months in a journey on what we call the "Continent;" and as everything across the Channel was new to me, I decided to spend a portion of the time in France, and the rest in Italy. In choosing the route which I followed, I may say that I did so in order to gratify certain personal wishes, so that I do not pretend to suggest it as a model. On the contrary, it may be contended that it would have been better to work more thoroughly some one or more districts; this, however, would not have given one the broader field which a more prolonged tour makes one capable of surveying. . .

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[5] Read at the Architectural Association, on the 6th inst., by Mr. Hampden W. Pratt.

Route.—It may be as well that I should briefly indicate the route I pursued, so that you may understand the limits covered by these remarks. Starting from Paris, I visited Chartres and Orleans, whence I followed the valley of the Loire to Nantes—a district well known for its picturesque châteaux. I next skirted the coast of Brittany, traversed Normandy, and returned to Paris by way of Amiens, Beauvais, &c. Leaving Paris once more, I took a long journey to the South of France, halting, amongst other places, at Sens, Nevers, Auxerre, Bourges, Limoges, Perigueux, Cahors, Toulouse, Carcassonne, Arles, Avignon, and Nîmes; then going north-by-east *viâ* Le Puy, Lyons, Grenoble, and Chambery, reached Geneva. Taking a pleasant holiday, through Switzerland—crossing the romantic Pass of St. Gothard and a flying visit to the Swiss-Italian lakes—Milan was "struck," as the Americans say. Passing thence from town to town of North Italy, Venice was reached, and, further south, Bologna and Ravenna. Crossing the Apennines, Florence, Rome, Naples, &c., were visited; and on the return journey, Orvieto, Siena, Pisa, Lucca, Modena, Parma, Piacenza, Genoa, and Turin. Halting at Dijon on my way back to Paris, I thus completed a ramble of some 6000 or 7000 miles in eight months.

Natural Situation.—In natural and romantic situation we have nothing in England to compare with our foreign friends, picturesque grouping being by no means rare,—more especially south of the Apennines, where so many mediæval cities still crown the summit of irregular eminences, and strike the traveller with wonder and delight. Such are Arezzo, Perugia, Assisi, Spoleto, Orvieto, and Siena, the latter being built on three hills, each forming a separate arm, and radiating from a common centre, where there is a fine amphitheatrical piazza. Florence, too, might be counted in this list, although it is chiefly its surrounding heights, with their villas and churches, from which one looks down upon the famous city on the Arno. In France most of you are familiar with Mont St. Michel, which is unsurpassed for picturesqueness, while Loches, Perigueux, Carcassonne, Avignon, Le Puy, and Lyons may also be noted. In picturesqueness of buildings themselves, i. e. in outline and grouping, the French are far ahead of the Italians, and, in some respects, of us; but in detail our Mediæval work is infinitely better; although the Italian brick, terra-cotta, and marble detail is refined and pleasing. But our national character is stamped on our work; there seems, and is, something real and substantial about it, and let us hope that we in the present day may not trifle with so goodly an inheritance.

Arrangement of Churches: Italy.—With the limited time at my disposal, I can only touch lightly a few matters of observation and study, and as in my journey from place to place I was perhaps more particularly struck with the variety and interesting arrangement of ecclesiastical buildings, I propose to dwell chiefly on this, reserving for the close a few more general remarks.

Early Basilicas.—Whether the basilicas were actually converted into Christian churches, or suggested the form which was first adopted, is not a question upon which I shall here enter. In Rome and Ravenna we find the earliest and best examples of the simple basilica type, with sundry variations. At SS. Cosma e Damiano, Rome, is a nave and an apse without aisles. At Ravenna, we universally find no transept, but nave, aisles, and an apse, as at S. Giovanni Evangelista, S. Appollinare Nuovo, and S. Apollinare in Classe. The fine patriarchal basilica of Sta. Maria Maggiore has transepts of same depth as aisles; while at S. Prassede the transepts project beyond. S. Paolo fuori le Mura and the Lateran Church furnish examples of a nave with double aisles, transept, and apse. Unfortunately all these churches are not spared to us in their original condition. Those at Ravenna are perhaps most intact, while Sta. Maria Maggiore was altered and added to in the 12th, 15th, and 16th centuries. S. Paolo fuori le Mura, once the finest, was destroyed by fire in this century, and is now rebuilt on its original grand scale, and wears a modern and expensive dress. The Lateran Church has also been destroyed by earthquake and fire; rebuilt and altered at various times. Of course, I might mention other early churches, such as S. Clemente, Rome, where the present 12th-century building is erected above, but not following, the walls of a 4th-century basilica, and where there is a good example of an atrium. S. Lorenzo fuori le Mura might also be named, though the basilica, rebuilt in the 6th century, was much altered in the 13th. Let us now take a survey of mediæval and subsequent times, and see what modifications were adopted.

Mediæval Basilican Churches.—It is an exception to find lateral chapels to nave, but these occur at Vernon Cathedral; S. Giovanni e Paolo, Venice; S. Petronio, Bologna; Parma Cathedral; S. Croce, Florence; Orvieto Cathedral; and the Certosa di Pavia. While speaking of chapels, I would here remark the good effect of placing a series of eastern chapels to transepts. At SS. Giovanni e Paolo, Venice, and at Sta. Anastasia, Verona, there are two to each transept. At the Frari, Venice, three, while Sta. Croce, Florence, has a row of five on either side. Another plan occasionally met with is a choir raised some 7 ft. or 8 ft. above the level of the nave, and approached by a flight of steps on each side, below being a crypt, entered by an arcade from the centre of the nave, and with a descent of about 4 ft. These Romanesque crypts present quite a forest of small columns, dividing the area into a number of aisles or alleys. They are usually used as a winter choir, and are much warmer than the upper part of the church, as I can readily testify, though when crowded, as they frequently are, with worshippers, the atmosphere is such as to force one to beat a hasty retreat. We see examples of this treatment at San Zenone, Verona; S. Miniato al Monte, Florence; Fiesole Cathedral, and Piacenza, Parma, and Modena Cathedrals. The provision of a triforium gallery is occasionally seen. This arrangement, for the accommodation of women, occurs in the early basilicas of S. Agnese and S. Lorenzo fuori le Mura, Rome, and at a later period in Sant' Ambrogio, Milan, and the cathedrals of Pisa, Lucca, and Parma. The double-aisled church is not often met with in Italy. Besides the two previously alluded to, viz. S. Giovanni in Laterano and S. Paolo fuori le Mura, I may mention Pisa and Milan Cathedrals, both of which have transept aisles as well, and Pisa double choir aisles. I may refer here to the curious treatment at Pisa

Cathedral of continuing the triforium gallery across the transepts; this gallery extends over the two aisles, but is reduced to the width of one aisle across the transept. This feature does not commend itself to one, for the transepts are already long and narrow between their aisles, and this makes them look more so; it, moreover, destroys the effect of the cross plan, and the idea suggests an after filling-in. The transepts of Lucca Cathedral are also treated in a somewhat similar way, but instead of the gallery being carried across, there is only a wall pierced with similar openings to the triforium, and no passage of communication, and, further, the transept itself is divided longitudinally into two aisles by a similar archway and piercings, the effect of which is by no means bad.

Round Churches and Baptisteries.—I now come to that important and interesting class of buildings which leave a marked impression on the visitor to Italy. I refer to the numerous churches and baptisteries of a round and octagonal plan, and to which a domical covering seems so natural and appropriate. The Pantheon at Rome was perhaps the first Pagan temple that was transformed into a Christian church, the consecration taking place A.D. 609, some six centuries after it is supposed to have been built. This building is too well known to need description,—suffice it to say that we have an example in this of a domed building, which has withstood the storms of ages, and which nothing short of an earthquake seems likely to destroy. In the same city, or rather outside the walls, is the circular church of S. Costanza, covered with a dome of about 70 ft. diameter, and surrounded by a barrel-vaulted aisle, opening into the central part by an arcade of sixteen circular arches, supported on double columns (one behind the other). This building was erected by Constantine as a monument to his daughter Constantia, and was not converted into a church till 1256. On the Cœlius is the interesting Church of San Stefano Rotondo, noted for its great size, and originally consisting of a circular space, about 70 ft. diameter, surrounded by two aisles, making a total diameter of about 210 ft. It was erected at the end of the 5th century, but subsequently fell to ruin, and in the 15th century the enclosing wall was formed by filling in the space between the columns dividing the two aisles. At the foot of the Palatine is San Teodoro, another round church, erected probably at the end of the 6th or beginning of the 7th century, and supposed to occupy the site of a temple. Adjoining the Lateran Church is the ancient baptistery—S. Giovanni in Fonte—erected in the 4th or 5th century. The interior consists of an octagon, arcaded in two heights, covered by an octagonal dome and surrounded by an aisle. Ravenna claims our attention next. Here we find Sta. Maria in Cosmedin, a small octagonal domed building said to have been an Arian baptistery, the 6th-century mosaics being added when it was adapted to the Roman Catholic faith. Adjoining the cathedral is a larger baptistery, also octagonal and domed; this was erected in the 5th century, and still retains its font of that date. Most interesting of all, however, is the Church of San Vitale, consecrated in 547, and regarded as the earliest Byzantine church in Italy. This singular building consists of what may be termed a foliated octagon, surmounted by a circular cupola, and surrounded by a regular-sided octagonal aisle, over which is a gallery. Each hemi-cylindrical side of the inner octagon is pierced with a triple round-arched arcade both at the ground-floor and gallery levels, and the base of the dome is pierced by a two-light window over each recess. The continuity of the aisle and gallery is broken by the formation of a choir, which projects beyond the octagon and is apsidal-ended. On the opposite side to the choir is the principal entrance, now unhappily disused, being rendered inaccessible owing to a large cloister or parade-ground attached to a barrack. The raising of the whole level of the city has affected this as well as the other churches, the floor being raised about 3 ft. above its original level. The effect of the interior is unfortunately spoilt by the painting on the walls and dome, in horribly clever chiaro-oscuro, the colour being in strong contrast with the beautiful mosaics in the choir and the rich marble veneering of the lower part of the walls and piers. The Church of S. Lorenzo, at Milan, is another domed octagonal building; it is surrounded by an aisle, and has four semicircular apses. The date of this is, I believe, uncertain, but it has been ascribed to the same period as that of San Vitale. At Perugia is the round church of S. Angelo, supposed to be of the 6th century. The central part is about 40 ft. diameter, and has an arcade of sixteen circular arches, with a surrounding aisle; the central part is sixteen-sided on the exterior, but no dome exists. The baptistery at Florence was formerly the cathedral. There seems to be some doubt as to the date of its erection, some ascribing it to the 7th or 8th century; its present character being the work of subsequent periods, and its present use dating from the 12th century. It is a large octagonal building, with a square recess on one side. A narrow gallery surrounds the interior, and at the summit of the cupola is a small lantern erected in the 16th century, before which it is said to have been lighted like the Pantheon,—an arrangement which would be advantageous at the present day to those who wish to see the beautiful mosaics on the dome, and are deprived of that pleasure except on the very brightest of days. S. Sepolcro, Bologna, is probably of the 9th or 10th century. The central part is twelve-sided and covered with a dome of corresponding shape. A twelve-arched arcade opens into the surrounding aisle, the outer wall of which is octagonal. The building throughout is constructed of brick, including the dome and columns of the arcade. I should mention that this church forms a part of what is considered one of the curiosities of Bologna, the peculiarity consisting of there being seven churches all united together, built at various times, and occupying different levels. I was rather curious to investigate this strange group of buildings, known as the Church of San Stefano, after the bewildering and fanciful ideas of which I had been the recipient from more than one tourist; for you must know that tourists, in Italy particularly, get so much led about by the nose and mystified by their Anglo-Franco-Italian guides that I fear many return to their homes with a very confused notion of places and things. Well, here is a rough ground-plan of the buildings:—Church No. 1 is a late and uninteresting building, from which No 2 (S. Sepolcro) is entered by a descent of a few steps. This building I have just described; it was probably the baptistery to No 3, which is an interesting brick church of about the same date, and dedicated to S. Pietro e Paolo. Doorways on the east of the baptistery lead into a sort of atrium, which forms No. 4; while a flight of steps in one angle leads to an 11th-century crypt, under the east end of No. 1; this crypt forms church No. 5. No. 6 is entered both from the atrium and the crypt, and is formed by enclosing the north and west sides of an 11th-century cloister, belonging to a suppressed monastery; while No. 7 is an irregular-shaped church of various dates. You will probably agree with me that this seven-fold mystery is rather far-fetched. The baptistery at Pisa was commenced in 1153, but remained unfinished for a long time, and was only completed in the 14th century. It is circular in plan, and about 100 ft. in diameter; within this circumference being an aisle all round with a gallery over, and an arcade of twelve arches to both stories; the upper part of the wall on the exterior becomes a polygon of twenty sides. Covering the whole is a double, twelve-sided dome, the inner one conical, and the outer hemispherical. An unpleasant outline results from the cone rising upwards of 30 ft. above the outer dome. In the same city is the small church of S. Sepolcro, commenced in the same year as the baptistery, and by the same architect, Diotisalvi. It is an octagonal building, also containing an aisle, and was built for the Knights Templars. The baptistery at Padua dates from the 12th century, and is interesting on account of its unusual plan, which is a square surmounted by a circular dome, on the east side being a small apse, also domed; 14th-century frescoes cover the walls and dome, and make a delightful interior. At Cremona there is an octagonal domed baptistery, erected towards the close of the 12th century; and at the beginning of the 13th century the fine baptistery at Parma was built. The exterior is octagonal, and the interior sixteen-sided, with two galleries carried round, and covered with a dome. The latest of this series of baptisteries was the one at Pistoja, erected in the 14th century, and built in the characteristic Pisan style, but possessing a very bald interior; it is octagonal, and has a lantern at the summit of the cupola, and possesses an external pulpit.

Domed Churches.—I now come to S. Mark's, Venice, commenced at the close of the 10th century. Its plan of a Greek cross, covered with five cupolas, is familiar to you all. This arrangement alone is sufficient to interest and delight one, but when to that is added the marvellous wealth of colour on the walls, vault, and pavement, our enthusiasm knows no bounds: we are entranced; and no words can adequately express our feelings. Of all buildings that have ever been described and analyzed, perhaps none have been more thoroughly and lovingly so than S. Mark's by our architectural poet, Mr. Ruskin, and, indeed, so far has his zeal carried him in this respect that he seems to find throughout nothing but what is beautiful and consistent, though I venture to think that there are others who are not prepared to go with him to some of his extreme points, in which apology may be said to take the place of what would be blame in any other building. Somewhat analogous to S. Mark's, though with no real resemblance, is the Church of Sant' Antonio, Padua, erected in the 13th century. It consists of nave and aisles, transept, and apsidal choir, surrounded by an aisle and chapels, the whole crowned by seven cupolas. In spite, however, of this grand conception, the interior suffers from poverty of treatment, while the exterior at first sight has an uncomfortably-crowded look. Viewed, however, at a little distance, the group assumes more pleasing form, and the several domes surrounding the more pronounced central one, together with the lofty and slender octagonal minarets, constitute a unique and striking whole. The dome forms, too, a prominent feature at the Duomo, Florence, Siena Cathedral, Pisa Cathedral, and St. Peter's, Rome, &c. Just a word, then, about the plans of these buildings. That of Sta. Maria del Fiore, Florence, consists of an immense octagon, 138 ft. 6 in. internal diameter, surmounted by a lofty dome of corresponding plan. On the north, south, and east sides are semi-octagonal-ended arms, each surrounded by five chapels, and west of the octagon a long nave and aisles divided into four enormous groined bays. Siena Cathedral has an unequal-sided hexagon at crossing; a squinch at each angle converts this into a twelve-unequal-sided figure, covered by a circular dome. A small lantern crowns the summit of the dome, as at Florence. The plan of Pisa Cathedral I have before referred to. At the crossing is an elliptical dome, which cannot be regarded as satisfactory, either internally or externally. The dome of

S. Peter's is of course known the wide world over, and all I would remark here is, that one only regrets that so important and striking a feature of the interior should be incapable of being seen except at an unreasonable distance.

Renaissance Churches.—Among the large number of churches erected during the 15th and 16th centuries, I will select a few of those which attracted my notice. The grand schemes adopted for many of the Renaissance churches is a striking feature, and the use of domical coverings a rule scarcely departed from. I have already referred to Brunelleschi's dome at Florence; in the same city we find the Church of Santo Spirito, designed by the same architect, though erected after his death. A somewhat unusual plan is here adopted, viz. a Latin cross, with aisles and semicircular chapels all round, and circular dome at the crossing. Sta. Maria Formosa, at Venice, is a church with barrel-vaulted nave and transepts, domical aisles, and three apses. At Ferrara are a couple of churches with some pretence to notice, viz. San Francesco and San Benedetto. The former has domical-covered nave-aisles and transepts, square side chapels, and an apse with two chapels on either side. San Benedetto has a nave and apsidal transepts, domical-covered aisles and apsidal side chapels, three eastern apses, a domed lantern at crossing, and the nave (except for a flat cupola) and transepts being barrel-vaulted. The Church of San Sisto Piacenza has a very effective plan, consisting of a barrel-vaulted nave, transepts, and choir, with dome at crossing; transept also at west end, with intersecting dome, and at the end of each of these transepts a chapel on the plan of a Greek cross covered by five cupolas. Each bay of aisle has a domical covering and an apsidal chapel. The choir is square, with an apsidal chapel on either side. The Church of SS. Annunziata, Florence, is rendered imposing by the large rotunda of the choir added to the church by Leone Battista Alberti; this is surrounded by apsidal chapels and crowned with a frescoed dome: it is much to be regretted, however, that owing to the lowness of the arch into the nave this dome loses a great deal of effect, as it cannot be seen unless quite near the rotunda. Bramante now comes upon the scene, and we have the commencement of S. Peter's according to his design of a Greek cross. Pavia Cathedral is also said to have been designed by him: the fine central octagon is, however, incomplete; there is an apsidal choir and aisles, but only two bays of the nave are built. To Bramante is also attributed the erection of Sta. Maria della Campagna, at Piacenza, a church having an effective plan based on a Greek cross; the arms are square-ended and barrel-vaulted; a domed lantern covers the centre, and smaller lanterns the corner chapels. Sta. Maria del 'Umiltà, at Pistoja, is the work of a pupil of Bramante, who is credited with the design. It is a large octagonal building, covered with a dome, and is preceded by a large and effective barrel-vaulted vestibule, having a cupola in the centre. The Madonna della Steccata, at Parma, is after the model of S. Peter's, a Greek cross with apsidal-ended arms, a domed lantern in the centre, and domed octagonal chapels at angles. Sta .Giustina, Padua, the work of Andrea Briosco, is planned on a grand scale, there being eight cupolas besides the three domical vaults over the nave. It has nave and aisles with lateral chapels, the transepts and choir each terminating in three apses. The exterior of this, as well as so many other extensive churches, presents a dreadfully bare appearance, owing to its incompleteness. Sta. Maria in Carignano, at Genoa, commenced in 1555, is another church based on Bramante's original design for S. Peter's, and occupies a commanding height above the sea—a site worthier of a better exterior. Of the many works of Palladio, the churches of San Giorgio Maggiore and the Redentore, at Venice, are perhaps best known, the former on account of its prominent position on an island all to itself on the Grand Canal. The cruciform plan, with apsidal transepts and choir, and central dome, make a good interior, though it sadly lacks colour. The Redentore has no aisles, but a barrel-vaulted nave with apsidal-sided flanking chapels, and terminating in a large domed square with canted angles and apsidal-ended arms. Another prominent church in Venice is Sta. Maria della Salute, erected in the middle of the 17th century, and consisting of a large domed octagon surrounded by an aisle with chapels, on the east of which is a domed square with an apse on each side.

In the 17th and 18th centuries we see in Rome, Modena, and elsewhere, several instances of churches constructed in the circular octagonal, and elliptical forms, as well as on the Greek cross, while Turin and Naples have each an example of a church built at the beginning of this century on the model of the Pantheon. I think I have said sufficient about the arrangement of the Renaissance churches to show that they possess, at any rate, some interest in their planning, if their architecture is not such as we all admire; but I confess, for my own part, that the cleverness and ingenuity often displayed in some of these buildings frequently overcame my prejudice. No doubt the domical treatment is the chief fascination.

Foreign Influence.—Before leaving the subject of Italian churches, I will just refer to one or two exotics not previously noticed. The famous double church of San Francesco Assisi, erected in the 13th century, was the work of the German architect Jacopo, and exhibits a decided Northern character; while Milan Cathedral, of the 14th century, is said to be the work also of a German, or an Italian architect trained in Germany; certainly it bears little resemblance to Italian work, whether in plan, proportion, or detail. Genoa Cathedral, in some respects, has an affinity to French work; and, lastly, the 13th-century church of Sant' Andrea, Vercelli, with its square-ended choir and buttresses, is supposed, with good reason, to be the work of an Englishman, though Mr. Street considers that the exterior shows no trace of any but an Italian hand. As far as I am aware, there is no example of the French *chevet* in Italy, the nearest approach, perhaps, being the choir of Sant' Antonio, Padua.

French Churches.—And now let us briefly glance at the arrangement of the French churches. With a few notable exceptions, we shall find them following one main type, viz. the Latin cross and an apsidal choir: this comparatively simple plan has its varieties—for instance, the choir aisles are frequently double, and sometimes the nave aisles; and not only do radiating chapels form a feature of the choir alone, but continuous lateral chapels often line the nave. Hence we have a grandly-developed plan, such as we see at Notre Dame, Paris, Bourges Cathedral, Coutances Cathedral, Rouen Cathedral, and Tours Cathedral; or without nave chapels, as at Amiens and Chartres cathedrals and S. Sernin, Toulouse, the latter being further developed by the addition of an aisle round three sides of each transept. At S. Nazaire, Carcassonne, we have an example of a line of eastern chapels such as I have remarked in certain churches at Verona, Venice, and Florence; there are three on either side of the choir, and these were added to the transepts in the 14th century: they are separated from one another by open traceried divisions, and produce one of the most beautiful east ends I have seen. Bourges Cathedral should be noted as having no transepts—a feature also dispensed with in Mantes Cathedral and in a few other churches; while some examples are found without aisles, notably Angers and Vannes Cathedrals, the latter of which has, however, side chapels. Dol Cathedral is noteworthy as possessing a square east end, while the cathedrals of Lyons and Vienne have an east apse, but the aisles terminating square. Further south, too, we observe that the aisles in S. Trophime, at Arles, are so reduced in width that they form mere passages. Another feature of considerable importance and much effect is the adoption of a lantern at the crossing; this is to be found at Blois S. Nicholas, Coutances Cathedral, the Abbaye aux Hommes at Caen, S. Pierre, Lisieux, Evreux, Avignon, and Le Puy cathedrals, S. Martin d'Ainay at Lyons, and Notre Dame, Dijon. That at Blois is circular, Caen and Lisieux are square, and Coutances, Evreux, Le Puy, and Avignon octagonal. Internal effect is, perhaps, most sought, though the lofty lantern tower at Coutances is very pronounced externally. Now for a word on those churches which deviate more or less from the usual type.

French Domical Churches.—First and foremost is S. Front, Perigueux, said to be a copy of S. Mark's, Venice, or built by the same architect, the plan being that of a Greek cross surmounted by five cupolas. At the west end are the remains of an earlier church, over which stands a lofty and picturesque tower. The principal entrance is by the north transept, which is preceded by an open arcaded narthex. Each transept has a small eastern apsidal chapel. The east arm of the cross used to terminate in a 14th-century choir or apse; but this has evidently been removed, for there is now a new apse in the style of the original church, but much more elaborate, and not very satisfactory. And this leads me to express the greatest regret at the wholesale restoration which is being carried out here, by which an ancient and most beautiful church has been thoroughly transformed into a brand-new edifice. Happily, the old tower has not yet been touched, and long may it stand, adorned as it is by the charming hand of time, to bear witness and display a protest against the mistaken zeal of man. Perigueux has another domical church, formerly the cathedral, and now called *l'église de la cité*. Only two compartments remain, and these are of considerable span, about 50 ft., and each surmounted by a cupola. As in S. Front, the supporting arches are pointed, and though the point is barely discernible in some arches, yet it is quite established, and herein lies a distinction between these and S. Mark's, the arches of the latter being round. Probably when the *église de la cité* was complete, it was similar to the cathedral at Cahors, which has two domical compartments of about the same span, and an apsidal choir with three apsidal chapels, the supporting arches again being pointed. Le Puy Cathedral has a nave divided into six compartments, each surmounted by an octagonal cupola. In this case there are aisles and transepts, the latter peculiar, being divided into two parts by a pair of columns supporting a groined soffited gallery, the gable end terminating in two apses. The choir has now a square end, but this has been rebuilt for increased light and accommodation. At the crossing is a domed octagonal lantern rising out of a circular cupola. Owing to the steep slope on which the church is built, the entrance is contrived rather ingeniously. It is approached by a steep street, ending in a long flight of steps, at the top of which are three lofty arches. Passing through these, you still ascend steps along a stepped vaulted corridor under the nave. At the end of this corridor is a wide doorway, which opens upon a flight of steps left and right—the former leading to the cloister, and the latter to the church, which is eventually entered in the south aisle. It is supposed, however, that the original intention was to pass under the whole length of nave and enter the church in front of the altar; and it is quite possible that such an entrance once existed, and that the present is a subsequent alteration. I may remind members that the memorial work to the late Mr. Sharpe on the "Charente" deals with an interesting district in France, somewhat allied to the domical buildings to which I have referred, and from the circular which has recently been sent to members of this Association, I gather that the Committee are waiting for names of subscribers.

Fontevrault Abbey Church is not unlike Angoulême, although it is one bay or compartment longer than the latter, has a choir-aisle and three instead of four chapels to the apse. But, sad to say, the abbey buildings now form an extensive prison! The nave of the church has two upper floors inserted to make dormitories for the prisoners, the ground-floor being their refectory, while the transepts and choir remain for the chapel, and in a corner of the south transept are placed the recumbent figures of Henry II. and his queen, Richard I., and the widow of King John, their bones having long since been seized and scattered. S. Ours, at Loches, is certainly a unique church. It is of 12th-century date, and consists of a nave in two square compartments, each of which is covered with a lofty octagonal conical cupola, open up to the apex, and perfectly plain. At the crossing there is a tower, which forms an octagonal cupola, with a circular light at the apex; transepts, with apsidal chapels and a small apsidal choir. At the west end is another tower, and west of this a large square narthex, with some fine Romanesque doorways. The exterior is certainly very singular, on account of the two lofty pyramids between the east and west towers, though taken in conjunction with the buildings surrounding the castle heights it is picturesque and striking.

Cloisters.—Neither in France nor in Italy do we see the beautiful cloisters with which we are so familiar in this country. There are, nevertheless, several interesting examples. They occupy sometimes a position on the north, but quite as often on the south side of the church, and uniformly possess arcades of small arches, mostly springing from double shafts; and though we miss the tracery, we have instead finely-sculptured capitals. On the north side of Le Puy Cathedral is an early and massively-treated unequal-sided cloister, one side of which is, I believe, of the 10th century, the others being of the 12th. The round arches spring from square piers, with a detached shaft on each of the four sides of the pier; diapered tile-work, with light and dark voussoirs, are the materials used, and each arch has a head carved on the key-stone; the west side appears to have been carried up another story. On the north side of the Abbey Church of S. Pierre, Moissac (near Toulouse), is a beautiful 12th-century cloister, one of the piers bearing date 1110. The arches are moulded and pointed, and spring alternately from single and double shafts; at each angle and in the centre of each side is a square sculptured pier. All the capitals are beautifully sculptured with Scriptural subjects, and have explanatory inscriptions attached. I do not admire the use of the single shaft when it sustains a capital large enough for two, though the idea of alternation is very effective. This is certainly one of the most remarkable cloisters I have seen, and, wonderful to say, it is in excellent condition, and without a sign of restoration.

On the north side of San Zenone, Verona, is another early cloister, restored (according to an inscription) in 1123, but considered by Mr. Street to be at least fifty years later in date. The plain unmoulded arches are of brick, round on the north and south sides, and pointed on the east and west; they spring from coupled marble shafts, resting on a low stone wall. On the north side is a large square projection similarly arcaded, which once formed the lavatory. This is the only instance of a lavatory that I remember to have seen in France or Italy. On the south side of S Trophine, Arles, is a beautiful early cloister, built at different periods, and in splendid preservation. On the north and east sides (12th century) there are three bays, each consisting of four round-arched arcades, supported on double columns, with finely-sculptured capitals, the piers between the bays being shafted, and the cloister having a barrel-vault with moulded transverse ribs springing from a moulded cornice, with sculptured corbels. The adjoining church, I may add, is, like a few others in France, barrel-vaulted, and the same way of covering the cloister is a particularly appropriate one. The angle piers are massive and sculptured. On the north side the wall is arcaded, and has fluted pilasters with detached angle-shafts. On the south and west sides (13th century) are fourteen pointed arches, supported alternately on double columns, with sculptured caps and moulded piers taking thrust of groining ribs. These piers have square buttresses carried up to eaves. On the south side there are niches with canopies behind these piers, and at the south-east angle is a well.

On the south side of Mountmajor Abbey Church, in the vicinity of Arles, is a massive 12th-century cloister, each side of which is divided into three bays by heavy fluted piers, each bay having an arcade of four circular arches springing from double shafts with carved caps. This cloister has also a barrel-vault. At Mont S. Michel is one of the most charming cloisters I know—built between 1220 and 1228, and with exquisite detail. It is, moreover, unique in the arrangement of its arcading, which consists of a series of double arches springing from single shafts, the columns of the inner arches coinciding with the centre of the outer arches. The arches are pointed and boldly moulded; the caps also are moulded, and have a circular abacus. The cornice inside and spandrels of arches are vigorously and beautifully carved; there is a good wall arcade. The whole is now being restored under M. Viollet-le-Duc, and the plaster ceiling is being removed, so as to show the rafters with their curved braces. The most beautiful Mediæval work at Rome is to be found in the 13th-century cloister attached to the Lateran Church. Here the arches are circular, and spring from twin shafts, many of which are twisted, and some inlaid with mosaics. The caps are richly carved, and a mosaic frieze is carried round the exterior. The arches have slight mouldings, and on the soffit are two flush quirked beads—an effective relief to a broad arch. In the centre of the court is a well.

On the north side of the little church of San Matteo, Genoa, is a cloister bearing the date 1310: its plain pointed arches spring from coupled shafts with carved caps of an early French character. A cluster of four shafts takes the place of a pier at the angles. On the north side of the Church of the Augustins, Toulouse (now used as the museum) is a very good 14th-century cloister, with traceried arches springing from double marble shafts, an unusual treatment being the introduction of tracery. The cloisters of the Certosa di Pavia may be mentioned as a rich example of the use of terra-cotta, but I think the adoption of a single and slender marble shaft is scarcely satisfactory, the use of iron ties (a frequent case in Italy) being necessitated. The Campo Santo, at Pisa, commenced in 1278, is a large rectangular cloister, 415 ft. long and 137 ft. wide; the continual series of round arches were, however, not filled in with tracery till the 15th century. This open tracery is in four divisions, each bay alternating in design and though it is of a rather hard and cast-iron character, the general effect is pleasing, owing, no doubt, to the size of the cloister, its beautiful frescoes, and the peep one gets of the cathedral. There is just one other cloister I must mention. It is attached to the disused church of San Gregorio, Venice, and is peculiar, inasmuch as there are no arches; but we find instead slight marble shafts, 10 in. in diameter, and 7 ft. or 8 ft. apart, resting on a low wall, once very elaborately carved in marble, only a portion of which now remains. These columns carry a beam 8 in. deep and 11 in. thick, over each support being a curiously-notched bracket, spreading its bearing right and left. The pent roof has a good moulded and carved plate.

Towers, &c.—Having glanced at the arrangement of some of the churches, baptisteries, and cloisters, I had intended to say a few words about towers, which I suppose have a characteristic treatment in most countries. Italy, for instance cannot be separated from its *companili*, some of which are exceedingly striking. At Ravenna we see the oldest form, viz. the round towers. Pisa's celebrated round tower is an Italian landmark, and Giotto's tower, at Florence, is a charming piece of colour, although I have heard it profanely stigmatized as a gigantic piece of Tunbridge Wells ware. The *campanili* in the North and those of Pisan character, though not possessing very great variety, are, as a rule, of good proportion, and bold in treatment, and show what may be done without the use of the buttress. In France, we find the type of tower and spire with which we are not unfamiliar in this country, and I think I may say that one of the best-managed features of French spires is seen in the treatment of the broach and pinnacles. The low square tower, with which we in this country are acquainted, does not seem to find a place in Italy or France.

To the many beautiful pulpits, pavements, and other characteristic details, I cannot now allude, nor to the charming colour decoration which adorns so many Italian churches, especially the use of such a durable material as the mosaics which have for so many centuries withstood the ravages of time, and remain to-day the most beautiful specimens of permanent decoration which it is possible to employ. So in Ravenna, Venice, Rome, Florence, and Pompeii we must linger long if we would study the work in these golden shrines.

Lessons.—One cannot return from scenes so delightful and work so interesting without having gathered some lessons. From Italian brick-work we have especially much to learn. Some of its detail is most exquisite, and it seems surprising that this great brick country (England) should attempt so comparatively little out of the ordinary way. The use of marble we cannot expect to adopt much, and in some respects this may be an advantage; for the many systems of incrustation which such a valuable material necessitates would introduce us to a kind of construction scarcely to be commended. In many respects the Italian work displays a simplicity of parts, and consequent largeness of scale, which detracts from its appreciation, and this we may learn to avoid. Their groined buildings bear no comparison with the English and French, and their carving is rather disappointing. I refer particularly to capitals; and it seems strange that in a country (noted, by the way, for its figure sculpture) where the column is so largely employed, we should see such poverty of treatment. England, in this respect, must also lay claim to examples far more beautiful and artistic. Another Italian feature, and one that is not satisfactory, is the favourite adoption of a front or façade instead of a good all-round building. We see plenty of this in our modern work; but I think no one, except the stingy client, upholds the shabby-back style. In our churches I think we may be said to pay perhaps more attention to the exterior. The Italian usually reverses this order, and in this I think we have something to learn from one another. I might easily prolong comparisons; for a tour on the Continent opens one's eyes to varieties, defects, and beauties in different countries, each of which may be said to bear a national stamp. This is equally the case with our own country. We have our particular applications of common principles, and are not bound to a hard-and-fast line in these matters. With such freedom, then, let us not abuse it; and, having great opportunities, may we profit by international intercourse; and, in so doing, while it will tend to develope our minds and influence our lives, it will assuredly be the means of promoting the happiness and well-being of our fellow-men.

The Painted Glass in the West Window of King's College Chapel, Cambridge.

EVERY Cambridge man will remember that while all the rest of the series of windows in King's College Chapel were filled with painted glass, the great west window was plain; and in our day there was a theory among ecclesiological undergraduates that the flood of western light thus thrown into the building was needed for its proper lighting, and improved rather than detracted from the general effect of the glorious interior. The college has, however, judged otherwise, and has had the west window also filled with glass of a design and mode of treatment and tone of colour which make it harmonize with the rest. The subject of the window, the *Builder* tells us, "is in fulfilment of the original plan by which the series of subjects, illustrated in the ancient glass of the chapel, was intended to be completed by a representation of the Last Judgment.

"In treating this theme, the design in the new work has been extended over the entire area of the window, which is of nine lights, divided by a transom into two tiers. The general idea has been to set forth the scene of the Judgment as within a vast hall, of semicircular plan, from the centre of which rises, in elaborate architectural design, a canopy which penetrates high into the tracery-openings above the main lights. Without attempting a complete description, we may mention that in the central light of the upper tier is seated the figure of Our Lord on the throne of Judgment. On each side of the principal figure, and within the lateral portions of the great canopy, are groups of angels, jubilant with trumpets, and bearing emblems of the Crucifixion. At the feet of Our Lord, two angels support a tablet, upon which is the inscription, 'Sedebit super sedem majestatis suæ.' On the right and left, each in three divisions, the lights are occupied by seated figures of apostles and other saints; the background being here in the form of a semicircular colonnade, bearing above its entablature, architectural features, within which are introduced angels with trumpets, &c.

"In the lower tier, the central triplet of lights displays the architectural basement of the great throne. This portion of the design is treated with elaborate niches, containing figures of S. Michael and two other angels, the one on the dexter side bearing a lily and scroll, inscribed, 'Deus in judicium pro omni errato sive bonum sive malum illud sit;' the other, on the sinister side, holding a flaming sword and a scroll, inscribed, 'Judicabit orbem terræ in æquitate et populos in veritate sua.' S. Michael, in the centre, is in full armour, he carries the scales of judgment, and rests one hand on a cruciferous shield. The remaining lights on the lower tier are filled with representations of the reception of the blessed and the expulsion of the lost. A special feature of the design is seen in the lowermost portion near the centre. Here appears the figure of the founder, King Henry VI. He rises from his grave gazing upward, and bearing in his hands a model of the chapel itself, together with a scroll, on which appear the words 'Miserere Domine.'

"The window is, as many know, one of the largest in the kingdom. Further than this, it has a special interest in being the only one of the twenty-five other large windows in the chapel which remained without stained glass till now. Moreover, it happens that documentary evidence exists that the subject adopted for the new window, viz. the 'Last Judgment,' was originally intended as part of the scheme for the entire chapel.

"Messrs. Clayton and Bell have had the work in hand for some seven or eight years, during which time they have had to obtain glass specially made to match the ancient tints, and study the old glass with much labour and painstaking, so that the new work should be in perfect harmony and tone with the old work, as far as possible."

We had an opportunity of seeing it more than once before the work was quite finished, and the window promised to be very successful in itself, and the general effect of the chapel to be improved by this completion of its original scheme of colour.

RESTORATION OF S. MARY'S, PEMBROKE.—One of the most important restorations which has lately taken place in South Wales was partially completed on the Festival of SS. Philip and James, by the reopening of the Church of S. Mary, Pembroke. Originally a fine Norman and early English structure, exhibiting many local peculiarities, it has been reduced by ages of neglect, and by the most grievous Vandalism, to the last stage of dilapidation—high pews, gallery, yellow wash, flat ceilings, sash windows, almost, if not entirely, obscured the original features. A few years ago a committee for the restoration was formed, of which the patron of the living (M. A. Taurin, Esq., of Orieton) is chairman, and the work was placed in the hands of Mr. Buckeridge. On the decease of that gentleman, the restoration was transferred to Mr. J. L. Pearson, A.R.A. Owing to the difficulty of raising money and the magnitude of the work, the restoration proceeded but slowly, although the committee were untiring in their endeavours to obtain funds. When the present vicar, the Rev. C. W. Coddington, came into residence, about a year and a half ago, a renewed effort was made, which, by the assistance of many of the parishioners and of friends both near and far, has resulted in restoring the church to something of its original form and beauty. The white-washed ceilings have given place to open timber roofs, the gallery has been removed, the sash windows replaced by proper mullions and tracery, chairs substituted for the high pews, and the church is now adorned by many handsome gifts which have been presented. The services on the reopening day consisted of celebration of the Holy Communion at 8 a.m.; Mattins at 11.30 a.m., Sermon by the Ven. the Archdeacon of St. David's; First Evensong at 3 p.m., Sermon by the Rural Dean, the Rev. C. Wilkinson, M.A., Vicar of Castlemartin; Second Evensong at 7.30 p.m., Sermon by the Rev. J. E. Brown, B.A., Rector of Stackpole-Elidor. The offertory amounted to £44 0*s*. 10*d*. The choir was surpliced for the first time.

Reviews.

Notes on Building Construction. Arranged to meet the requirements of the Syllabus of the Science and Art Department of the Committee of Council on Education, South Kensington. Part III., Materials: Advanced Course and Course for Honours. Rivingtons: London, Oxford, and Cambridge, 1879. Medium 8vo, numerous illustrations, pp. 452.

In our issue for July, 1875, we noticed part I. of this work, which is designed to give information for the first stage or elementary course examination, and which very fully treats of the more general and simple parts of building *construction*, and is excellently and very lucidly illustrated to show various details of construction. Part II. we noticed in our issue for October, 1876. This is written for the second stage or advanced course examination, and treats of more advanced and difficult points of *construction*, especially in such matters as framing of wood and iron roofs, riveting, and fireproof floors. The part now before us was intended to complete the work, but the amount of matter remaining to be treated of, was more than a conveniently-sized volume would contain, and a portion of it is therefore deferred for a fourth part. To give our readers an idea of the scope of this volume, we cannot do better than put before them some extracts from the preface.

"These notes are intended to furnish a student with information amply sufficient to enable him to pass the Honours Examination of the Science and Art Department, so far as a knowledge of building materials is concerned. They have, however, been extended somewhat beyond what is actually necessary for this purpose, by the addition of tables and information of a practical nature, which it is hoped may be useful to young engineers, architects and others engaged in the design and erection of structures of different kinds.

"It was considered that a work upon materials, written merely to meet the requirements of students in the second stage of the science examinations would be unsatisfactory."

The preface goes on to explain that "they (the Notes) deal with the nature, characteristics, qualities, and defects of the materials used in building and engineering works; and they describe the methods of examining and testing such materials;" also, that "the principal varieties of building materials used in Great Britain and Ireland are described and noticed," and that "descriptions of the manufacture of materials have been excluded, except so far as such knowledge is necessary for an intelligent appreciation of the characteristics of the material."

Part IV. is intended to contain information on stresses in parts of structures, foundations, scaffolding, travellers, &c.

The work does not pretend to originality, but is a compilation, in as compact and complete a form as such a work will allow of, from all the best obtainable authorities. A list of the principal authors referred to is given, and reference throughout the work is made in footnotes to the source of all the main facts. Amongst other things, tables are given of the chief granite, slate, marble, sandstone, and limestone quarries in the kingdom; also of the crushing and tensile strengths of various materials, such as wood, iron, bricks, stone, and granite.

The chemical composition of many materials is stated. A general outline is given of the manufacture of limes, cements, pottery, bricks, and tiles, &c., together with illustrations of kilns, and testing machines. The various and best known brands of timber, iron, and steel, are given in tables as well as illustrated; as also the forms of nails and screws. Concrete, plastering, painting, glazing, and paperhanging, &c., &c., are treated of.

The work when finished will be the most complete of its kind, and will no doubt be the text-book on building construction and materials; valuable, not only to those intending to pass the Science and Art Examinations, but to all architectural and building students as well.

Grants,

In aid of Church Building, &c., made by "THE CHURCH BUILDING SOCIETY," *since the last publication of* "*The Church Builder.*"

At Meetings held at the Society's House, 7, Whitehall, 24th April, 15th May, and 19th June, 1879, Grants of Money amounting to £4510, were made in aid of the following objects, viz.:—

Building New Churches at Bromley, S. John, Kent, £100; Cambridge, S. Barnabas, £300; Camden Town, S. Michael, £450; Croydon, S. Michael, £450; Gunnislake, Parish of Calstock, Cornwall, £200; Halton View, Widnes, Lancashire, £200; Mottingham, Parish of Eltham, Kent, £50; Sydenham, S. Matthew, £150; Waenfawr, Parish of Llanbeblig, Carnarvon, £100; and Wigan, S. Andrew, £300.

Rebuilding the Churches at Bacup, S. John, Lancashire, £250; Brentwood, Essex, £400; Coleford, Gloucester, £200; Hognaston, Derby, £70; Hopwas, Tamworth, Staffordshire, £90; Mansergh, Kirkby Lonsdale, £60; and S. George, Bristol, £200.

Enlarging or otherwise improving the accommodation in the Churches at Beckbury, Shifnal, Salop, £10; Bettws-Gwerfil-Goch, Corwen, Merioneth, £30; Brawdy, Pembroke, £25; Broad Hinton, Swindon, £30; Buckland, Dover, £80; Caldmore, Walsall, £15; Canterbury, S. Dunstan, £40; Castle Morton, Tewkesbury, £50; Cold Higham, Towcester; Cottingham, Rockingham; Cratfield, Halesworth, £15; Docklow, Leominster, £40; Harbledown, Canterbury, £50; Horne, Godstone, £20; Llangendeirn, Kidwelly, £30; Marsh Gibbon, Bicester, £20; Pinhoe, Exeter, £20; Prestbury, Macclesfield, £60; S. Andrew, Cardiff, £20; Shepherd's Bush, S. Luke, £60; Westleigh, Bideford, £30; and West Tilbury, Essex, £20. An additional Grant of £10 was voted towards restoring the Church at Long Sutton, Somerset.

Grants of money were made in aid of the following objects from the Mission Buildings Fund:—Towards erecting a Mission Building at Axminster, Devon, £20; Clayhanger, Walsall, £30; East Durham, Norfolk,

£20; Malin Bridge, Sheffield, £10; Pennar, Pembroke Dock, £25; Plymouth, All Saints', £25; and Springfield, Wolverhampton, £25. The Society accepted the trust of a sum of money, as a Repair Fund, for the Church of S. Chrysostom, Liverpool.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association remittance; *M.B.F.*, for Mission-Buildings Fund.

Canterbury.

1879.					
April	17	Tovil ... *O*	£1	18	2

York.

April	24	Ulrome ... *O*	1	10	0

London.

April	8	Shenley ... *O*	5	9	3
	10	South Myms ... *O*	2	0	0
	29	Potters' Bar ... *O*	4	12	9
May	29	Stoke Newington, S. Faith ... *O*	1	4	0

Durham.

April	1	Darlington, S. Paul *O*	0	19	6

Winchester.

April	29	Selborne ... *O*	1	16	0
May	5	Emsworth ... *O*	2	12	3
	7	Seale ... *O*	6	18	3
	14	Tongham ... *O*	2	6	6
	24	Haslemere ... *O*	3	16	6
	26	Hale ... *O*	5	0	0
June	10	Hyde ... *O*	1	2	3
	18	Holy Rood, Crofton *O*	1	13	5

Bangor.

(*No remittance.*)

Bath and Wells.

March	27	Bath and Wells Diocesan ... *A*	125	13	3
May	7	West Bradley ... *O*	1	5	6

Carlisle.

(*No remittance.*)

Chester.

March	25	Golborne ... *O*	7	19	8
April	8	Weaverham ... *O*	1	9	6

Chichester.

March	25	Iping ... *O*	1	2	3
		Milland ... *O*	2	18	9
April	23	Denton ... *O*	0	6	5
	28	Horsham Par. Ch. ... *O*	8	10	5
	30	Horsham, S. Mark *O*	4	12	6
May	1	Edburton ... *O*	2	10	0
	19	Northchapel ... *O*	4	0	0
	23	East Marden (M.B.F.) *O*	0	15	0
	28	Climping ... *O*	1	0	0

Ely.

1879.					
April	8	Litlington ... *O*	£1	0	0
	16	Sudbury Archdeaconry *A*	10	0	0
May	28	Arlesey ... *O*	3	3	0
June	4	Biggleswade ... *O*	10	14	3
	12	Toddington (M.B.F.) *O*	1	15	2
		Flitwick (M.B.F.) ... *O*	2	0	0
		Haynes ... *O*	1	17	0
		Wilstead ... *O*	1	8	6

Exeter.

April	2	Withecombe ... *O*	2	10	0
May	6	Merton ... *O*	2	0	0
June	4	Mariansleigh ... *O*	1	10	0
		Littleham ... *O*	1	0	5
	13	Chudleigh Knighton, S. Paul's Chapel *O*	3	12	6
	17	Tallaton ... *O*	2	1	3

Gloucester and Bristol.

May	14	Barnwood ... *O*	1	13	5
	20	Frampton-on-Severn *O*	5	0	0
		Stonehouse ... *O*	3	0	0

Hereford.

June	12	Bredwardine ... *O*	0	15	0

Lichfield.

April	2	Prees ... *O*	1	0	0
June	4	Stanley ... *O*	0	12	4

Lincoln.

April	16	Stamford, S. George *O*	5	2	4
		Ruddington ... *O*	4	19	0
	17	Wispington ... *O*	2	0	0
	22	Theddlethorpe, S. Helen ... *O*	1	3	6
May	9	Lincoln, S. Peter-in-Eastgate ... *O*	2	12	3
	13	Old Radford, S. Peter *O*	1	6	6
June	4	Skegby ... *O*	2	12	10
		Stow ... *O*	2	16	4
	12	Sutton, S. Edmund *O*	1	4	5
	13	Coddington ... *O*	2	1	4
	20	East Barkwith ... *O*	0	17	0

Llandaff.

June	12	Pyle ... *O*	2	5	1
		Kenfig ... *O*	0	4	10

Manchester.

1879.

May	13	Kirkham ....O	£4	10	0
June	4	Chadderton, S. Matthew's ....O	3	3	0

Norwich.

April	16	Postwich ....O	1	13	1
		Great Yarmouth—			
May	7	Parish Church ...O	10	11	9
		S. George's ....O	3	16	7
	13	S. John's ....O	6	3	9
June	17	Gorleston...............O	2	6	5

Oxford.

May	12	Cholesbury ....O	0	15	0
	28	Lillingstone Dayrell O	1	4	10
		Stoke Lyne ....O	0	12	3
		Shalbourn ....O	2	2	2
June	5	Tiffield ....O	1	0	0
	16	Mentmore ....O	1	5	6

Peterborough.

April	30	Leicestor, S. Leonard O	2	0	0

Ripon.

May	28	Gomersal ....O	8	0	0
	31	Cleckheaton............O	3	10	0
June	19	Barkisland ....O	0	15	0

Rochester.

April	4	Newington ....O	5	6	4
	30	Battersea, S. Philip O	2	4	7
May	1	Putney, All Saints...O	6	5	2
	3	Battersea, S. Saviour (M.B.F.) ....O	5	16	5

Salisbury.

1879.

March	26	Patney..................O	£0	5	0
April	18	Durrington ....O	1	0	6
May	13	Affpuddle...............O	4	1	0
		Bere Regis ....O	2	16	2
	14	Wareham ....O	7	10	0
		Broughton Gifford...O	1	8	0

S. Alban's.

March	24	Littlebury (M.B.F.) .	3	7	3
		Wicken..................O	0	17	6
April	16	North Mymms ......O	4	16	5
	18	Danbury ....O	4	16	0
	25	Shenfield ....O	8	6	8
May	2	Stamborne ....O	1	1	0

S. Asaph.

(*No remittance.*)

S. David's.

June	5	Haverfordwest, S. Lawrence...........O	2	15	2

Truro.

April	7	Truro Diocesan......A	40	13	9
	23	S. Keyne ....O	0	13	6
	29	Menheniot ....O	2	2	6
June	4	S. Giles-in-the-Heath O	1	10	0

Worcester.

March	26	Upton-on-Severn, The Good Shepherd ...O	2	0	0
June	14	Kineton ....O	10	1	2

Sodor and Man.

(*No remittance.*)

Incorporated Society

FOR PROMOTING THE

ENLARGEMENT, BUILDING, AND REPAIRING OF CHURCHES AND CHAPELS

In England and Wales.

Established in the year 1818, and Incorporated by Act 9th Geo. IV. cap. 42, intituled "An Act to abolish Church Briefs, and to provide for the better "Collection and Application of Voluntary Contributions, for the purpose "of Enlarging and Building Churches and Chapels." Dated 15 July, 1828.

Patron,
HER MAJESTY THE QUEEN.

President,
HIS GRACE THE ARCHBISHOP OF CANTERBURY.

Vice-Presidents,
HIS GRACE THE ARCHBISHOP OF YORK.
THE BISHOPS OF ENGLAND AND WALES, &c., &c.

Treasurer :—H. Gerard Hoare, Esq.

Secretary :—Rev. Ralph Milburn Blakiston, M.A.

Assistant Secretary :—Rev. A. Langston Oldham, M.A.

Chief Clerk :—Mr. H. Dunning.

Bankers :—Messrs. Drummonds, Charing Cross.
Messrs. Hoare, Fleet Street.
Bank of England.

Number of Places assisted by the Society to 19th April, 1879	6,882
New Churches erected	1,826
Old Churches rebuilt or enlarged	5,056
Number of Additional Seats obtained	1,683,264
Number of Free Seats	1,350,215
Amount contributed by the Society	£873,078
Which has called forth a further expenditure on the part of the public of not less than	£10,486,549
Number of *Mission Churches* aided	307
Amount contributed	£8,578
Number of *Repair Funds* deposited with the Society	291
Amount invested	£67,449

Donations or Annual Subscriptions of *any amount*, either for the General Fund, or for the Mission Buildings' Fund, will be gratefully received, and may be paid either direct to the Rev. R. Milburn Blakiston, *Secretary*, at the Office, 7, Whitehall, London, S.W., to one of the Society's Bankers, or through the local Hon. Secretaries.

THE
CHURCH BUILDER.

AN
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OF
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AND WALES.

OCTOBER, 1879.

PUBLISHED IN CONNEXION WITH
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RIVINGTONS,
London, Oxford, and Cambridge.

R. W. WITHERS Del.   O. JEWITT SC.

·O·HOW·AMIABLE·ARE·THY·DWELLINGS·O·LORD·OF·HOSTS·

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The Church-Builder.

No. LXXII.

The Church Building Society's Finances.

THERE seems to be a widespread and deeply-rooted conviction that the Church Building Society is a wealthy society, which, out of a large invested capital, is able to make munificent grants to all comers, without needing, like some other societies, to be constantly appealing to the public for subscriptions, and without caring, like some other societies, to be constantly applying pressure to its grantees to return a *quid pro quo.*

From time to time we have made statements to the contrary; but our statements fail to reach as widely as the misconception has long since gone; and where our statements do reach the misconception, they seem not to go deep enough, or to be strong enough, to uproot the misconception from minds where it has lived and flourished for many years. Let us make one more attempt.

We assert, then, as plainly as we can, that the Church Building Society is not a wealthy society. Though it is the trustee for repairing funds for various parishes to a considerable aggregate amount, and so appears to be a large fund-holder, it has a very small amount of invested capital available for grants for carrying on the work of Church Building, Enlargement, and

Restoration—so small that at the conclusion of its last Board meeting, it was announced that the grants made that day reduced the balance of the General Fund to about £4000, and that the grants made at the next meeting after the recess, if at the usual rate, would exhaust the fund.

The Society *does* appeal to the public for donations and subscriptions, and to the churches for offertories, and has good reason to think that its claims are not fairly appreciated either by the laity or clergy. And the Society *is* obliged to apply pressure upon its grantees for a proper return for its grants.

It is to this latter point we desire to call special attention at present. Many of the Society's grants are made to help forward the building of churches in poor new ecclesiastical districts, where the incumbent of the new church and his people will have quite enough to do, for many a year to come, to pay the expenses of divine worship, and maintain the usual institutions of a parish. To such parishes the Society makes grants as large as it can, and expects little but gratitude in return.

But a very large proportion of the Society's grants are made to help fairly well-to-do—and very well-to-do—parishes to build, enlarge, or restore their church. In such cases the Society not only gives the invaluable advice and control of its Committee of Architects, including the most eminent men in the profession, but it cheerfully gives munificent grants in aid of the good work. But in these cases it is reasonable that the Society should look for some return. A well-to-do parish is squeezed a little to raise at once the large sum necessary for a great work of church building or restoration, and is very glad to get a large contribution towards it from the Society; but as soon as the work is finished, and the pressure is removed, the parish can very well afford to repay some of the money with which the Society accommodated it in its strait.

Indeed, the Society makes it a distinct condition of its grants that "a sermon shall be preached in the church within a year from the payment of the grant setting forth the benefits derived from the Society's help, as well as the general operations and need of support, and that a collection shall be made in aid of the Society." And it expects that a sense of gratitude will induce all aided parishes which are able to give offertories for any extra-parochial Church works to devote an occasional offertory to the Church Building Society.

We really are ashamed, on behalf of the grantees of the Society, while we feel it right to state plainly how these claims of the Society are met, and even how these positive obligations are fulfilled. The last Report of the Society, recently issued, contains on page 9 a table of statistics, from which we gather the following statements :—

In the $10\frac{3}{4}$[1] years—*i. e.* from April 1, 1868, to Dec. 31, 1878—the Society made 1332 grants to parishes in the various dioceses of England and Wales, with the stipulation that each parish should return at least one collection; and only 632 collections have been received from the aided parishes in all those $10\frac{3}{4}$ years. The total amount of the 1332 grants was over £56,600, and the total amount of the collections in all those parishes for $10\frac{3}{4}$ years was less than £3000.

The explanation of this not very creditable negligence, we have no doubt, is the prevalence of the impression we have spoken of at the beginning of this article; and we have every confidence that many an incumbent of a parish aided by the Society during the past ten years, will feel a pang of mortification as he reads the statement we have thought it right to publish, and will feel that he owes the Society a debt which ought long since to have been paid.

Well, "better late than never," let him send a good offertory this year: and it will come most seasonably to replenish the Society's coffers, just as at last they are reported all but empty.

Etruscan Tombs.

IN connexion with a paper on an Etruscan tomb found at Palestrina, by Signor Barbarini, in 1876, read before the British Archæological Association, by Mr. Thomas Morgan, F.S.A., on the 2nd instant, Dr. Phené, after drawing attention to the fact that the tomb, though Etruscan, was, like several others which he enumerated, in the ancient country of Latium, and not in Etruria, illustrated by drawings made by him on the spot plans of ancient Etruscan cities, and elevations of different examples of construction in them, as well as the different classes of tombs, viz. those cut into the sides of natural hills, and subsequently intentionally concealed; those carved externally, on the face of vertical cuttings on hill-sides, and which were made decorative features of the various districts in which they are, whole valleys having their sides so sculptured in the artificial face of natural hills of rocks, and which assimilate to those at Telmessus, in the south of Asia Minor —these, he pointed out, abound in the neighbourhood of Castel d'Asso, Norchia, Bieda, &c., in the districts between Viterbo and Civita Vecchia; and, finally, the artificial tumuli or mounds of enormous dimensions, surrounded in Etruscan examples, with a wall of masonry, with doors around leading to chambers and passages, but which also, like the splendid examples at Agylla, Cœre, or Cervetri, between Rome and Civita Vecchia, had concealed chambers like those in the pyramids of Egypt, and the mounds at Sardis, in Lydia, while the façades and architectural decorations of the valley tombs were entirely deceptive, the doors having no means of opening, and the entrance being effected by small and often concealed apertures beneath them or at the side of a chamber.

The first class appeared the most ancient of those of Etruria, viz. the carved and concealed chamber in the natural hill, generally a round one, which was probably adopted by the Pelasgic Colonies from Greece, prior to the occupation by the Pelasgic Lydians. All the three classes of tombs abounded in serpent emblems of a very marked character, and many facts, not, he believed, hitherto considered, led him to think that the disputed points about the Pelasgi and Etrurians might be reconciled without abandoning any of the traditions as to the immigration of the Lydians. The latter, coming from the south-east, would naturally bear across by the islands so well known to the Phœnicians to the Tyrrhene Sea, where, coasting along, the ancient port and town of Tarquinii, to which the Tuscans traditionally refer the origin of their polity and civilization, would soon be reached. On the other hand, the earlier Pelasgi from Greece would probably seek a shorter course. There was evidence that the Etruscans had passed through, and indeed, in some cases, occupied and built, cities in the more eastern and southern parts of Italy. Their presence in Tusculum and Palestrina or Præneste, in Latium, was an example, and Bologna, the ancient Felsina, was, according to tradition, built by them as one of the twelve cities. East of the Apennines, the well-known Roman roads, Via Appia, Via Latina, Via Valeria, and the Via Flaminia, appear to have been all formed, in part, at least, on old Etruscan ways. In the Via Appia, the only serpentine portion, which was one of the characteristics of the old Etruscan roads, is that adjacent to the well-known tombs, called after the Horatii and Curatii, which tombs are undoubtedly Etruscan. The access to Western Italy from the Adriatic, by way of Foggia and Campobasso, is almost free from mountainous passes, and the voyager in early days would hardly lose sight of land, if, sailing from the western part of Greece by the Ionian Islands, he sought the east coast of Italy, as we moderns now do, or as the Romans did when they formed the enormous Via Appia terminating in Brindisi.

In that part of the Morea to which he referred was a very remarkable place, little known even to the ancients, and which was probably the ancient settlement from which the people of Messenia originated. Pausanius gives a doubtful account of its origin. He says it was built in the third age after Pelasgus. The city is called Phigalia, and was said to have been built by Phigalus, whom the superstitious represented as having sprung from the ground. In any case its antiquity was immense, and its secluded position kept it very little known, even to the earlier Greeks. In this strange place seem to be found just those links in the evidence which are wanting in the monuments of Egypt and Lydia. The Etruscan mounds often inclosed high towers. These were both square and round, and Phigalia, the place alluded to, stands alone as having these forms of towers placed together in ancient times. In the south-east part of Italy a somewhat similar round tower is in every garden of importance to this day. In the very centre of what appeared to him the most sacred spot of Phigalia, where there is a construction of masonry in the form of a vast serpent (drawings from the spot being exhibited), is a round tower similar to that of the Etruscan circular tumulus next to the two bearing the names of the Horatii and Curatii, and adjoining the ancient piece of road before mentioned, while natural tumuli, similar in appearance to the artificial Etruscan ones, appear, as the drawings illustrated, to have been highly respected at Phigalia.

Dr. Phené stated that, next in importance as containing these ancient tombs, after the localities he had referred to in Etruria, was the district formed by the triangle of the towns of Orvieto, Perugia, and Chiusi, drawings from all of which were exhibited.

A Sketch of the History of Sacred Music from the Earliest Age.

(*Continued from page* 209 *of last volume.*)

HAVING brought down this sketch to the beginning of the 16th century, we have to consider carefully what effect the great religious convulsion of that period had on Church music. That it had some effect there can be no question; but effects may be either direct or indirect; and I think we shall find that, as regards our own branch of the Church, the direct effect was not so great as might be inferred from a cursory view. There is certainly much difference between an ordinary English musical service, either in a cathedral or a parish church, and such Church music as we find in Roman Catholic countries. But on the other hand there is still greater difference between the plain-song, accompanied only with an ophicleide or other like instrument, and the elaborately concerted music, which one may hear in the very same church, or another of the same communion; and this last difference is not due to any divergence of creed. The truth is that the school of music in harmony, which was a rising power at the beginning of the 16th century, has since grown wonderfully, but has developed differently in England and on the Continent. In our own country it has not been permitted, at least for the last 100 years, and rather more, to approach near to the style of the concert-room or opera; but, on the other hand, music in harmony has subjugated the ancient plain-song to a much greater extent than it has been allowed to do on the Continent. The quantity of plain-song that has continued in use is very small in comparison with what was anciently employed, and that little has been permitted to live on condition of being harmonized. Now, the English Reformation is partly accountable for this great diminution of the dominion of plain-song. The compilers of the Prayer-book of 1549 state in their preface, "For this cause" (one that does not seem to have weighed much with the late Ritual commission) "be cut off anthems, responds, invitatories, and such-like things, as did break the continual course of the reading of the Scripture." Now the chants of the "anthems," or antiphons, formed a large part of the plain-song in use for the daily services out of which our morning and evening prayer were compiled. The book of plain-song used by the choirs at these services was, on this account, called the antiphonary. When the antiphons, therefore, had been "cut off," as had previously been done with the graduals, or verses of psalms sung after the Epistles in the communion service, a very large portion of plain-song was cut off with them. Music in harmony had been used, especially at high mass, to a great extent, before the Reformation, and as a necessary consequence, this would govern the selection of men for the choirs. But plain-song, that is unison music, does not well suit choirs that have been selected for harmony, because a melody that is pitched to suit the tenors will be too high for the basses and too low for the altos. It is no wonder, therefore, when all circumstances are taken into consideration, that the ancient plain-song did not flourish much after the Reformation. It has never died out altogether; for it has lived in the responses at matins and evensong, and in the litany chant, first set to the English litany in 1544. Also the psalms were chanted to the ancient tones down to the Great Rebellion, and again for several years after the Restoration, as is shown by Lowe's "Direction for the Performance of Cathedral Service," Playford's "Introduction to the Skill of Music," and the "Divine Services and Anthems, collected by James

Clifford." The second of these works, which contains seven Gregorian tones, one for each day of the week, and only two harmonized chants, went through several editions, the last of which came out in the reign of George II.

John Merbecke, or Marbeck (the latter spelling best expresses the undoubted pronunciation of his name), who was admitted a chorister of S. George's Chapel, Windsor, in the year 1531, and narrowly escaped being burnt under the statute of the Six Articles, for copying out a work of Calvin's directed against those articles, published in 1550, the year following the appearance of the first English Prayer-book, his "Booke of Common Praier Noted." This contains the versicles and responses at morning and evening prayer, the *Te Deum*, set to a simplified form of the ancient melody, two settings of the *Benedictus*, *Magnificat*, and *Nunc dimittis*, the *Benedicite*, *Quicunque vult*, and all the parts of the communion and burial services that are appointed to be sung. It does not contain the ancient chant of the *Sursum corda* and prefaces, these being set in monotone. The psalms are not inserted in the work. As to the extent to which Marbeck's book was used from the time of the Reformation to the Rebellion, there can be no doubt that his setting of the versicles and responses served as the foundation of all the cathedral uses down to the present time. The ancient *Te Deum* melody seems to have been used to a considerable extent; for in Playford's "Introduction" the intonation, that is the notation of the first half verse, is given in a form derived from the old melody. Another arrangement of this melody to the English words, very inferior to Marbeck's, was made by a musician named Heath, and was printed, with harmony, in four vocal parts, in Day's "Collection of Church Music," 1565. It is probable that Marbeck's communion service never was much used, music in harmony being preferred, so far as the increase of Puritanism allowed the holy communion to be celebrated musically.

The Reformation was the occasion of another sort of plainsong being introduced into our churches, quite unconnected[2] with that of the Middle Ages, consisting of the tunes of the metrical psalms. These versions were a fruit of the Calvinistic branch of the Reformation movement. As to the elder or Lutheran branch, there are some threads of continuity between its music and the ancient hymnody of the Church. The *Te Deum* was translated into metre indeed, but was set to a simplified form of the ancient melody, which has been retained in use ever since. So also "*Christe qui lux es et dies*," "*Conditor alme siderum*," "*O lux beata Trinitas*," "*Veni Creator Spiritus*," and "*Vexilla Regis prodeunt*" were translated into German verse and set to their proper melodies. There is also a slight connexion between the English metrical psalters and the German *Choralbücher;* for, to say nothing of some tunes which both Germans and English borrowed from the French, the tune belonging to the translation of the Lord's Prayer by Cox, in six lines of eight syllables, is German. So also is the tune of

---

[2] This has reference to *whole tunes*, not to musical phrases.

"Preserve us, Lord, by Thy dear word,
From Turk and Pope defend us, Lord;"

which is a translation or imitation of a German hymn. The latter tune is asserted by Dr. Layriz, the editor of "*Kern des deutschen Kirchengesangs*," to be "*altkirchlich*," which means older than the 16th century. If so, it is curious that this should be the one mediæval tune in the English metrical psalters. But the psalms of "Thomas Sternhold, John Hopkins, and others" were separated from the ancient hymns by their metres. The "common measure," in which all but a few of them are written, was a ballad measure, unknown to the ancient hymn-writers. There are just three psalms in long measure. Two of the tunes to which these are set, the well-known "Old Hundredth" and "Commandments" (Ps. 125) are French tunes of the 16th century; the other, a double tune to Ps. 51, is English of the same period. None of the other metres used belong to Latin hymns. The force of common measure was so strong at that time that Archbishop Parker used it for his paraphrase of the *Veni Creator* in the Ordinal. The abridged version in long measure, which can be sung to the ancient tune, dates from 1662, when that tune had been forgotten. The translations of Latin hymns in Henry VIII.'s Primer may have been sung to the ancient tunes, but I have not met with any record of this.

With respect to metrical psalms in general, it is easy to understand persons who valued the psalter setting themselves to put it into a form of poetry to which they were used. The difficulties of the task, which are so great, as far as the English language is concerned, that even Keble has only partially succeeded, could only be learnt from experience. Some translations of the shorter psalms, and of portions of the longer, have been found satisfactory: and there is a musical advantage in European forms of poetry, namely, that congregations can keep time in singing them much better than they can when several syllables are to be recited on one note.

From a musical point of view, the old metrical psalters are more valuable than in their literary aspect, though, of course, in such a number of D.C.M. tunes, there is a good deal of commonplace. Tallis's tune of "Come, Holy Ghost, eternal God," is, according to the opinion of one well-versed in musical antiquities,[3] "the earliest English *single* common metre that we have." In Ravenscroft's book (1621) the single common metre tunes are all classed as "tunes of later date." A large proportion of these are among the best that we have.

S. S. Greatheed.

(*To be continued.*)

The Gilbert Scott Memorial.

OUR readers will remember that soon after the death of Sir G. G. Scott a meeting was held in the Chapter-house at Westminster, at which it was resolved to raise funds for some public memorial of the architect whose name is so identified with the revival of Gothic architecture in this generation. The general notion sketched out was that part of the memorial should consist of a monumental slab over the grave in the Abbey, and the remainder of the funds contributed should be devoted to the encouragement of the education of art-workmen in connexion with the Royal Archi-

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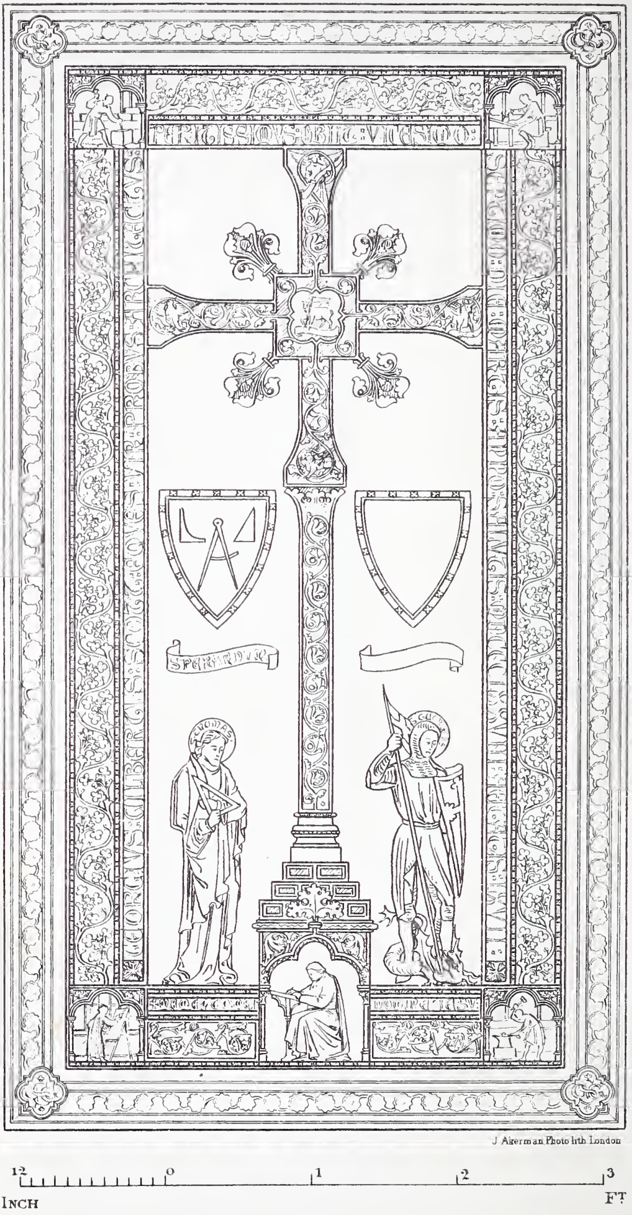
[3] The Rev. H. Fleetwood Sheppard. Letter in the *Musical Times*, Jan. 1878.



J Akerman Photo lith London

tectural Museum, an institution in whose prosperity the deceased architect had always taken a deep interest.

On the opposite page we give a photo-lithographed reproduction of Mr. Street's design for the monumental slab, and we subjoin his description of it.

"The cross and border round it, the shields and inscription, are all to be brass, let into a slab of marble, which will have a carved border all round its outer edge. The inscription will be similar to that which the coffin bore. The cross has an Agnus Dei in the centre, and the emblems of the four Evangelists at the ends of the arms. Sir Gilbert Scott is represented at work at the foot of the cross, and at the angles of the border will be a painter, a stonecutter, a smith, and a carpenter. The figures at the base are those of S. George and of S. Thomas, the patron of architects. One shield bears the arms of Sir Gilbert's family, and the other the emblems of his trade."

We learn with regret that out of a little over £900 which has been paid or promised, about half the sum will be absorbed by the cost of the monumental slab, leaving less than £500 for the foundation of an art teachership, art-workmen students' exhibitions, prizes, or whatever other way of promoting the education of art-workmen might have been considered desirable. We feel bound to say that we should, under the circumstances, have been much better satisfied with a much less elaborate and costly design, for which some of the simple but beautiful ancient designs would furnish suggestions; the artistic effect we think, might have been quite as satisfactory, while the balance of funds left would have enabled the committee to do something more useful for the art-workmen.

Asserted Saxon Church, Escomb, Durham.

AT the Yarmouth Congress of the British Archæological Association, the following paper, by Dr. Hooppell, of Byers Green, was read:—

"It would have been thought impossible, in this age of knowledge and research, that there should have been still in existence, in so populous a county as that of Durham, a perfect Saxon church, entirely overlooked by and unknown to archæologists until a few weeks ago, but, strange as it may appear, such has been actually the case. The ancient parish church of Escomb is a perfect specimen of Saxon architecture. It stands in the centre of a small triangular village, bearing in every feature the impress of great antiquity, on the slope of a hill by the southern bank of the Wear, two miles from the market-town of Bishop Auckland, but neither on nor near any main road, the lane which leads to it and ends at it being the only road in the vicinity. For centuries it was but a chapelry to S. Andrew's, Auckland, until, in the lifetime of the present generation, it was made an ecclesiastical parish. Hence, no doubt, the obscurity in which it has remained. About seventeen years ago, the churchyard having become so excessively crowded that a new burial-place was absolutely necessary, a new building was erected about half a mile from the village, nearer to Auckland, to serve at once the purposes of a church and of a cemetery chapel, and the old parish church was abandoned for the lately-erected edifice. With praiseworthy regard, the present vicar, the Rev. T. E. Lord, who succeeded to the benefice some time afterwards, though not fully aware of the extremely interesting character of the ancient edifice, had the walls of the churchyard round it raised, the ground kept somewhat in order, and trespassers restrained; but the building itself was left to the forces which, with marvellous rapidity, impress upon any deserted edifice the symptoms of decay. At the present moment many shingles from the roof have slipped from their places, and lie shattered in the churchyard. The glass of the windows is gone. The floor is damp and mossy. And the time when the building would have to be spoken of as a ruin is hastening on apace.

"It was the good fortune of the writer to be the first to recognize the true character of the building. Indeed, no trained archæologist can set eyes upon it for a moment without detecting it. It is recognizable at the first glance, and succeeding examination only confirms undeniably and abundantly the immediate conclusion. Since its discovery by the writer, he has had the pleasure of conducting over it the Archæological and Architectural Society of Durham and Northumberland, who were deeply impressed with the existence and condition of the church, and, holding their meeting for the day upon the spot, passed a resolution—'That it is extremely desirable that a fund should be raised, with as little delay as possible, for the complete repair and restoration of the old parish church at Escomb, with a view to its permanent preservation.' It has also been visited by many other antiquaries, and, in particular, by Mr. W. H. D. Longstaffe, well known as one of the able secretaries of the Society of Antiquaries of Newcastle-upon-Tyne, and as the editor of several of the volumes published by the Surtees Society, who has affirmed publicly that 'the church is Saxon from end to end,' and that 'he knows nothing equal to it in interest.' In addition to these testimonials, I may mention that the Newcastle Society of Antiquaries has, in its corporate capacity, contributed a liberal donation to the fund already instituted for the thorough repair of the building.

"The church consists of a nave, chancel, and porch. The dimensions are very striking. The nave measures inside 43 ft. 6 in. by 14 ft. 4 in. The chancel 10 ft. by 10 ft. The porch 10 ft. by 10 ft. The nave is separated from the chancel by an arch, the walls of which are 2 ft. 5 in. in thickness. The thickness of the outer walls of the church is between 2 ft. 4 in. and 2 ft. 5 in.; of the walls of the porch, 1 ft. 10 in. The height of the nave, from floor to wall-plate, is 23 ft. 4 in.; of the chancel, 18 ft. 6 in.; of the porch, 5 ft. 9 in. The height of the nave from floor to ridge is 33 ft. 10 in.; of the chancel, 26 ft. 8 in.; of the porch, 11 ft. 4 in. There is a step from nave to chancel of 4 in. The great height of the building, in proportion to its length and breadth, and the shortness of the chancel, are very remarkable. They remind those who have seen the ancient Saxon church of S. Lawrence, Bradford-on-Avon, lately restored by the zeal and energetic exertions of Canon Jones, of Bradford-on-Avon, very strongly of that church, and strikingly accord with the pictures of churches extant in early illuminated MSS. The chancel arch is lofty, 11 ft. 3 in. from the floor to the spring, 13 ft. 10 in. from the floor to the crown. Its width is 5 ft. 3 in. It is simple, but thoroughly characteristic.

"The walls of the church are, as will be concluded from their thickness, exceedingly massive. They are built of Roman stones, brought from the neighbouring Roman station (about two miles off) of Vinovium. Many of them have the peculiar Roman broaching or tooling upon them. One has a pellet within an annulet. Another has the letters C.V. As the stone stands in the wall, these letters are inverted. Many more evidences of Roman work may exist in the stones, at present undiscernible, as the whole church, with the exception of the west end, was covered in early times, probably in the Early English period, with rough-cast plaster, the falling off or removal of which in some places has revealed those mentioned. Against the west end apparently stood the priests' house, the line of the roof of which, of the same pitch as that of the church, but lower, is very marked. A striking feature in the walls are the massive quoins at the angles, with alternating faces and edges, somewhat after the manner of 'long and short work.' The size of these quoins may be judged from an average one measured by the writer, which was 3 ft. 2 in., by 2 ft., by 11 in. Another one measured was 4 ft. 11 in. in length. They go from the ground to the wall-plate, at each of the angles of nave, chancel, and porch. The seats in the porch are massive stones of the same character, with Roman tooling on their faces.

"The original windows are five in number, two in the south wall of the nave, two in the north wall of the nave, and one in the west end. The two in the south wall are round headed, the heads being formed of single stones, and the height of their sills above the floor being 13 ft. 2 in. The height of each window from sill to crown is 2 ft. 8 in., the width 1 ft. 3 in. They are deeply splayed. The height from splay to splay is 5 ft. 7 in., and the width 2 ft. 5 in. The two windows in the north wall are square headed. Their height above the floor is 13 ft.; from sill to head 2 ft. 6 in., width 1 ft. 3 in. They likewise are splayed, but not so deeply; height from splay to splay 4 ft. 10 in., width 2 ft. 5 in. The height of the window in the west wall is 25 ft. 9 in. above the floor; from sill to spring is 3 ft.; from sill to crown 3 ft. 6 in., width 1 ft. 3 in.; width of splays 3 ft.; height from splay to splay 4 ft. 3 in. This window is immediately under a characteristic bell gable, and the tolling of the bell, through so many centuries, has worn a furrow, 7 in. deep and 8 in. wide, in the stone which forms the head of this window inside, and in the stones above them.

"Besides these windows there are two Early English insertions, one in the nave and the other in the chancel. The church must have been an 'old' church when these were put in. There are evident indications that at the time when they were inserted, other extensive repairs and 'improvements' were effected in the church. As has been already partly intimated, the church received then, as far as can be judged, its external and internal coats of plaster. The roof was also thoroughly repaired. There are six massive couples of principals, tied by footbeams and struts equally ponderous, which formed an open roof, of that date. But four of the footbeams of the earlier roof remain, and the spars on the south side are those of the earlier roof, repaired where they had begun to show signs of decay, while the spars on the north side were all renewed. One of the original windows on each side of the nave was also blocked at this time. The two new ones which were inserted are long, narrow, lancet windows, shouldered internally. The lines of the one in the chancel are brought down nearer to the floor to form sedilia. There is also a piscina, apparently of contemporaneous construction. The disturbance of the massive masonry by the Early English builders, for the insertion of these two windows, is strikingly apparent in the outside walls.

"Besides the Early English insertions, there have been three in much more recent times. One is a wide pointed window in the south wall of the nave; the others are wide, round-headed windows in the east and west ends. The original window under the bell gable was also blocked at some period, and an original door, of most interesting character, in the centre of the north wall. This door is perfect. It is 5 ft. 9 in. high from floor to head; 3 ft. wide at top, 3 ft. 4 in., or 3 ft. 5 in. at bottom. I cannot give the width at the bottom exactly, as at the present moment it is encumbered with rubbish. These are the inside measurements; outside it is 2 in. less in height, and 4 in. less in width, as the head and jambs are all recessed 2 in. inside. The head is formed of one massive stone, each jamb of three of similar character, two perpendicular, and one between them horizontal. I doubt whether any other ecclesiastical doorway of equally early age, so perfect and so interesting as this one, exists in England."

S. John's Church, New Clee, Great Grimsby.

GREAT GRIMSBY, the largest fishing station, and the fifth seaport in England, lies on the south side of the Humber, a few miles from its mouth, and is, therefore, in the county of Lincoln. This last piece of information may seem superfluous, and to need some apology; but it is notorious that when on one occasion the Prince of Wales sailed from this port to visit the Princess Alexandra, the luggage was labelled Grimsby, Yorkshire; nor is this ignorance confined to Royal households, as the present writer knows by experience. Such ignorance, however, may be excusable, for it is only of late that the port has once again sprung into notice.

Long before Hull was founded, our Saxon forefathers had recognized its admirable situation, Spurn Point, on the opposite coast, forming a natural breakwater, and protecting it from the storms of the German Ocean. During the Norman period it was resorted to for commerce by the Baltic merchants; and in the reign of Richard I. the capabilities of the place as a haven attracted the notice of the Government, and it was soon after elevated to the dignity of a municipal borough. King John, to whom it owes its municipal rights, paid it a visit. In the reign of Edward III. it furnished eleven ships and 170 men to assist at the siege of Calais, and was at that time rich and populous, carrying on a considerable trade.

In the course of time the superior means of internal communication by water carriage, raised up Hull, and attracted nearly all the commerce of Grimsby, which then sank into a mere fishing village, and in 1801, its inhabitants only numbered 1525; now it numbers over 30,000. It may be interesting to investigate the reasons. In 1796, an Act of Parliament was passed for "widening, deepening, altering, and improving the haven of the town and port of Grimsby," and the Grimsby Haven Company was formed. In 1800, what is now known as the Old Dock was completed and opened. This saved the place from decay. In 1845, the Dock Company was formed, and amalgamating with the Railway Company now known under the title of the Manchester, Sheffield, and Lincolnshire, determined to provide the best possible accommodation for ships and steamers, as well as land carriage, to attract and create a trade and population. In 1849, Prince Albert laid the foundation-stone of the present Royal Dock, which was opened in 1852. His own words of prophecy, which have been so remarkably fulfilled, have found a permanent record, being engraved on the pedestal of a statue of the Prince Consort, erected this year by Sir Edward Watkin, M.P., opposite the Royal Hotel, and close by the Grimsby Docks Station. "We have been laying the foundation of a dock, not only as a place of refuge and refitment for our mercantile marine, and calculated to receive the greatest steamers of Her Majesty's Navy, but I trust it will be the foundation of a great commercial port. This work—in future ages, when we shall long have quitted this scene, and when, perhaps, our names will be forgotten—will, I hope, become a new centre of life, with the vast and ever-increasing commerce of the world, and a most important link in the connexion of the East and West."

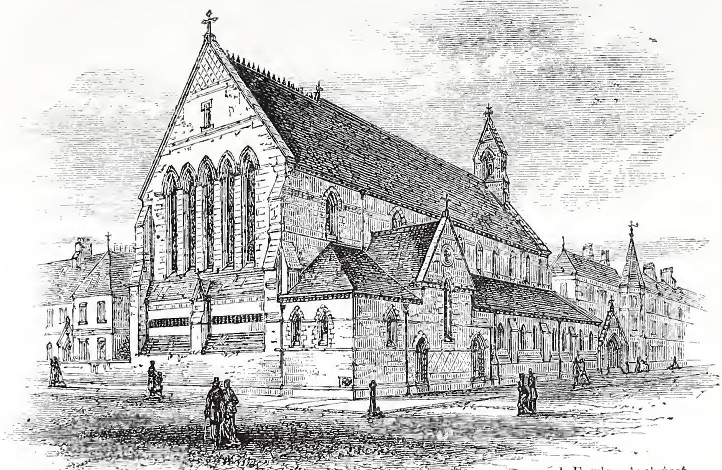
This new dock was privately inspected by Her Majesty on a return visit from Scotland in 1854; and it was in the summer of this year that T.R.H. the Prince and Princess of Wales were present to open a new cutting, which connects the Old with the Royal Dock, and to unveil the above-mentioned statue of the Prince Consort, which is the gift of Sir E. Watkin to the town. Another dock, of dimensions as large as the Royal, is already in process of formation, whilst the fishing smacks of the port, which a few years back numbered but 150, are now calculated at 600. This rapid increase of port and railway accommodation will account for the vast strides that the population has made, particularly since the last census. In 1801, the inhabitants numbered 1525; in 1811, 2747; in 1821, 3064; in 1831, 4225; in 1851, 8860; in 1861, 11,067; in 1871, 20,238; and now, with New Clee, a part of Grimsby which has spread into the country parish of Clee, there are not less than 36,000. It is a very natural question to ask, and it is the purport of this paper in part to show how the Church has kept pace with this abnormal increase of population; what steps have been taken to provide for the spiritual welfare of so many souls.

When, in 1856, the Rev. Canon Ainslie was instituted to the vicarage of Grimsby, which he has just resigned, there was but the one church of S. James, and the vicar and his curate were the sole pastors. Now there are three permanent churches, one temporary iron church, besides two mission-rooms, with a staff of eleven or twelve clergy; and schools have been built in two parts of the town. In 1867, the dedication-stone of the church of S. Andrew's was laid by Lord Wharncliffe, and on the Festival of S. Michael and All Angels, 1870, the church was consecrated, a new district was assigned to it, and in 1871, the Rev. W. Maples became the first incumbent. This church will accommodate 800 worshippers. For some time before the chancel had been used for divine service, and before its erection a school-room, which was then transferred to Wellington Street, and is now used for Mission Services, and it is hoped will form the nucleus of a new district, for which a site for a church has been reserved by E. Heneage, Esq., of Hainton Hall, Wragby, formerly the patron of S. James's, Grimsby. On the other side of the railway line which divides the old and new districts, an iron church has been erected amongst the poorer population; and, in addition to this, a new mission-room has been built for the West Marsh, where the town is now rapidly spreading, solely at the expense of the late vicar, who has also built two school-rooms besides.

In 1872, an additional clergyman was appointed for the part of Grimsby called New Clee, which then numbered 2000. A mission chapel, capable of containing 200, was shortly afterwards erected, and opened on February 2, 1873. This was superseded by a new church, dedicated to S. John the Evangelist, capable of holding 600, which was consecrated on June 12, 1879. Some idea of the rapid increase of population may be gathered from the fact that the district to be assigned to it now numbers 8200, whereas in 1872 it was a little over 2000.

Of this church, as the last erection, the following account may not prove uninteresting. The architect was Jas. Fowler, Esq., F.R.I.B.A., of Louth. It is designed with a nave, north and south aisles, a chancel, with organ chamber and vestry on the north side, and a western porch or narthex, and occupies a corner where two roads intersect. The chancel gable forms the most prominent architectural feature at the east end, and is filled with five large lancet windows, flanked at the sides by massive buttresses, and on the north side the high-pitched roof, which covers the nave and chancel without any break in its length, the bell gablet at the west end, and the lofty clerestory, with its range of lancet windows, give height and dignity to the elevation. The vestry and organ chamber form a continuation of the aisle, the monotony which might otherwise have resulted from this treatment, being boldly relieved by the gable of the organ chambers, which breaks the length, and at the same time forms an effective feature in the design. In the aisle the lancet windows are divided by slightly projecting buttresses. At the east end is a doorway with moulded arch, and at the west end is the main entrance, a large pedimented archway, finished with a cross. A smaller doorway forms the outer entrance to the vestry. The style adopted is Early English. All the doorways and windows of the church are of Ancaster stone, and the exterior face of the walling is of brick, relieved by stone string-courses, and ornamental brickwork. The porch, or narthex, at the west end of the nave is approached through the open archway which adjoins the street, and is entered by a large doorway, richly moulded, having columns with moulded caps, and is lighted by a triplet window at the south end. Opening into the nave from the narthex are two doorways, which form the main entrances to the church; these are square headed, the tympanium of the arch in each being filled with ornamental brickwork. The church is well lighted from the clerestory on the north and south sides by the aisle windows, a lofty triple lancet window at the west end of the nave, and by the five lancets in the east wall of the chancel before mentioned. In designing the church, the requirements of public worship have been considered, and with this end in view, the nave and the chancel, which forms a continuation of it, are kept of unusual width, and are covered by an open-timbered roof, 30 ft. in span, the aisles being somewhat narrow. The nave arcades, which are of stone throughout, are of two-chamfered orders, with hood-moulds, &c., of wide span, and are supported on octagonal pillars with moulded caps and bases. The nave and chancel are divided by a low septum-wall, and the floor of the latter is raised well above the ordinary level of the church, so as to add a more imposing effect to the interior. The organ chamber has a lofty arch next the chancel, and another opening into the north aisle, and is so arranged that the organ may be projected into the chancel, and thus allow the sound to travel more freely through the church. The vestry adjoins it, and is entered from the chancel by a moulded doorway with cusping worked round the arch. In the sanctuary on the south side are the sedilia, with a richly-moulded arch, worked on to projecting corbels, and surmounted by a canopy containing a cusped panel, and finished with a hood-mould, crocketed and carved. The credence on the north side is of similar design, but without a canopy. An arcade of three arches, elaborately moulded, will form the chief feature of the sanctuary under the east window; the central arch contains the reredos, which is divided into three compartments, each being filled with a quatrefoil panel, and is surmounted by a deeply-moulded and carved cornice; a re-table shelf rests on carved corbels above the altar. The lofty walls of the chancel are relieved by arcading, which is carried round on the north and south sides below the clerestory, and is supported on columns with moulded caps and bases. The seating throughout is of stained deal, and the floors of the passages are laid with tiles. The pulpit of stone and lectern (oak eagle) form effective features in the bay wall of the chancel, and the font is placed at the west end between the entrance doorways.

There is still a debt of nearly £1000 on this much-needed church, and the pastorate of this large district falls on the shoulders of a single individual. Still it cannot be said that the Church has been idle, when instead of the two workers of twenty years ago, there are now twelve; and instead of one church with its two services, there are four churches and two mission-rooms, besides a waterside mission, making in all



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J Fowler, Architect,
Louth.

S. John's Church, New Clee, Great Grimsby.

thirteen services during the day. This new district, New Clee, forms one of the many fields which the Church of England offers to those who are willing to dedicate themselves to a great work for little remuneration.

Paul's Cross.

"PAUL'S Cross," the late Dean Milman tells us in his History, "is historically part, and an important part, of the cathedral. As preaching grew more popular, and began more and more to influence the public mind, the cross became the pulpit, not only of the cathedral, but almost of the Church of England." On this account alone, and within a few weeks after the discovery of its foundation site, we purpose to tell our readers something of its history and of the many remarkable events with which its name is associated; although, to go back and repeat all the incidents connected with its existence would very well fill a large volume. Brief as they may be, our notes will be found interesting, if not exhaustive; and such as they are, will be found to give some curious matters, in which the doings of our "good old times" stand most conspicuously forward.

But the actual date of the foundation of Paul's Cross appears to be unknown. Dugdale, curiously enough, gives only a very brief account of the famous pulpit; and had it not been for Sir Henry Ellis incorporating some valuable references in his edition of the "History of St. Paul's," no reader of the original work would suppose the history attached to the cross to be more than that of an ordinary churchyard cross. "That the original occasion of erecting a cross here, and so likewise in all other churchyards, was to put good people passing through such cemeteries in mind to pray for the souls of those whose bodies lay there interred, I am induced to believe, from what an authentic historian (Ingulphus) telleth us, viz. that Godrick, the venerable Abbot of Peterborough, having taken care for the burial of those monks of that monastery which were barbarously murdered by the Danes in that fatal irruption made by them into this nation, anno 870, erected a cross of stone in the same churchyard where they had sepulchre."

The earliest recorded date, however, of the pulpit—if a pulpit then—having been made the place of meeting for the citizens of London is the year 1257—more than 600 years ago. Fabyan, one of our earliest chroniclers, speaks of a very mysterious occurrence,—the finding "in the kynge's warderobe at Wyndesore a bylle or rolle closyed in grene waxe, and not known from whence it shuld comme." Of course, in those times this was a very wonderful find, and a very plausible excuse, seeing that the precious document made grievous charges against the Mayor and Aldermen of London, about which the king (the third Henry) very readily took it into his head to inquire. "He anone sent John Mancell, one of his justycys, into London, and there in ye feest of ye conversyon of Seynt Paule, by the kynge's autoryte, *callyd at Paulys Cross* a folkmote;" that is to say, a meeting of the citizens, and at which, after no ordinary excitement and more than one meeting, and during which it was a question which side would be victorious, "was rehersyd a fayre and a plessant tale, promysyng to theym that theyr lybertyes should be hoolye and invyolatlye preservyd by the kynge, with many other thinges to the greate comforte of the comon people."

This "little" event, which in reality was a very momentous affair to the citizens, and was only one of the troubles they had to endure in the good old times when the sovereign was always trying to plunder them, was quickly followed by others. Thus, only three years later, Henry "comaunded a folkmoot to be callyd at Pawlys Crosse where he in propere person, with the King of Almayne, the Archbysshop of Canterbury, and many other nobles came where the kyng commaunded unto the mayre that euerye strypelynge of the age of xij yeres and above shuld before his aldreman be sworne the day folowinge to be trewe to the kynge and to his heyres kynges of Englande, and that the gates of the Cytie were kept with armyd men." And, as if this was not sufficient to command obedience from his subjects, the king, on the second Sunday in Lent, in his forty-fifth year, 1262, "comaunded to be red at Pawlys Crosse a bull of the graunte of Pope Urban the iiij of that name as a confyrmation of another bull before purchasyd of his predecessor Alexander the iiij," which was nothing more nor less than the superstitious absolution for him breaking the oath he made to maintain the articles of the "mad Parliament" at Oxford, but with this decisive ultimatum, that any one refusing to acknowledge the justice of this absolution would, without ceremony, be imprisoned. It is thus that Paul's Cross sprang into notoriety, and thus it continued, as we shall see, to the end, as being the most convenient spot for the citizens to meet at. But in order that our readers shall understand that the actual position of the structure was the same as that of which the foundation has been lately found, the old City historian, Stow, says, "About the midst of this churchyard is a pulpit cross of timber *mounted upon steps of stone*, and covered with lead, in which are sermons preached by learned divines every Sunday in the forenoon;" and Dugdale adds, "standing in the churchyard *on the north side towards the east end*." And this is confirmed by a quotation by Sir Harris Nicholas from the will of Sir Otho Grandison in 1358, who left, among other legacies, one *to the cross at the north door of St. Paul's*. The actual site was, by tradition, supposed to be where a fine elm-tree once grew, but which died some forty years ago; and it is a satisfaction to know that in this instance tradition was right, for at that place the remains of Paul's Cross have been found.

History does not record another event until 1299, but then that is a pretty good sample of the times. Certain persons went digging for a supposed treasure buried in the church of S. Martin's-le-Grand—the site of the General Post Office—"For the whiche dede," says Fabyan, "the deane of Paules, the seconde Sunday of Lent followynge, denounced all theym acursed that were at that dede doinge or consentynge to the same." To be cursed at Paul's Cross in the days of Edward I. was by no means a pleasant business; it was next to, even if not worse than, killing the individual outright. So this simple paragraph does not tell the actual weight of the punishment inflicted.

Our readers may not be aware that the cathedral and cross were both identified with what we now call pawnbroking, so long ago as 1361. Dugdale narrates that the good Bishop

Northburgh, among other charities, left 1000 marks, which were to be placed in the cathedral chest, out of which any poor layman might borrow, *without interest*, a certain sum upon pledges, which, if not redeemed *at the end of a year*, were to be cried at Paul's Cross by the preacher in his sermon, and if not then bought in within fourteen days, they were to be sold and the profits (above the sum lent) were to be either handed over to the owner or relations, or if none could be found then to go into the chest fund "for the health of his soul," and, as it may be very truly said, a really good purpose in those days, however much abused the system may be in ours.

A few years later, in 1378, or just five centuries ago, a riot took place in West Cheap (now Cheapside) during the time the Bishop of Carlisle was preaching at the cross, and it must have been a serious affair, seeing that one of the sheriffs was, for a time, disgraced for his connexion in the matter. Four years later, we are told, a great tempest tumbled the cross to the ground,—at least, so said Dean Nowell in 1561; but Malcolm very justly remarks that such a tempest as described would also have destroyed half London, but about which we hear nothing. It is possible, however, that some casualty did upset the building, for it is recorded money was appealed for, some years later, to rebuild it with, and that even Bishop Courtney made use of the cash for his own purposes, but whether this is only slander Dean Nowell himself alone probably knew. That it was getting ruinous is very possible, and that it was rebuilt some years later on is a fact.

Of the year 1388, Fox, the martyrologist, in his "Acts and Monuments," gives a very curious note,—a copy of the earliest sermon known, and that preached on Quinquagesima Sunday at Paul's Cross. It was, says he, "a goodlye and famous sermon" by Preacher Wimbeldon, and seems to have created some stir. The same author tells us that six years before this two doctors in divinity were excommunicated at the cross for "hereticical preaching vehemently suspected." To suspect a man at that date was to punish, without much trouble about judge or jury. A few years further on, on Easter day, 1417, the two wives of Lord Strange and Sir John Tussell, knight, had a dispute during a sermon at S. Dunstan's-in-the-East.

Ladies' battles, we suppose, were quite as hot then as now; at all events, their husbands got mixed up in it, and, as a result, suffered. There was much blood spilt before they were taken to prison, and then the Archbishop caused them to be excommunicated at Paul's Cross and in all the other city churches. That was bad enough, one would suppose, but the law *then* was strict, and culprits were made to *feel* for their misdeeds. On the 1st of May, before the prelate, the Lord Mayor, and the citizens—in fact, it was without doubt a great holiday—my Lord Strange and his wife did penance. "All their servants should *in their shirts* goe before the parson of Saint Dunstan's from Paul's to Saint Dunstan's, and the lord *bareheaded* with his ladie *barefooted*, Reignold Kenwold, archdeacon of London, following them, and at the hallowing of the church the ladie should fille all the vessells with water and also offer an ornament of ten pound, and the Lord Strange should offer a pire of five pound." What a crush there would be to see a similar sight now! And yet the popular fury was not appeased when lords and ladies were brought to the cross; for in 1458 Bishop Peacock, of Chichester, was himself denounced as a heretic here, and the books he laboured so much upon were burnt before his eyes, although he volunteered a recantation.

Thomas Kempe, the Bishop of London, who died in 1489, was the rebuilder of the cross which stood in Stow's time, Dugdale adding, "As his arms in sundry places of its leaded cover do manifest." Whether it was the old or the new building at which the Bishop of Exeter in 1461 "proved" the title of Edward IV. to the throne, we know not, although the date of the rebuilding is set down as five years earlier. Anyhow, it was probably at the new cross that the ill-fated Jane Shore, the heroine of many a questionable biography, suffered for her sins in 1483; for, as Fabyan tells us, "Thaine began the longe covert dissymulacon whiche the Lorde Protector had bene so craftly shadowyd to brake out at large;" for at the cross, he, with Buckingham and the other lords, by the aid of the preacher, Ralph Shaw, "shewyd openly that the childrene of Kynge Edward the iiij were not legitimate," and following up this shameful attack, he, in the following May, had poor Jane Shore accused of witchcraft and everything else that was bad. As her history is, unfortunately, a popular one, the following description of what our early chronicler, Hollinshed, thought of the penance she was made to suffer, may be of passing interest: "Goinge before a crosse on Sondaye at procession with a taper in her hande, in the whiche she went in countenance and pace so womanly, and albeit *she was out of al her araye savynge her kyrtell onlye*, yet went she so fayre and lovely, namelye, when the wondryng of the people cast a comelye rud in her chekes (of the whiche she before had most misse) that her great shame wonne her much prayse amongst them that were more amorous of her bodye than anxyous of her soule, and many good folke that hated her lyving, and wer glad to see synne corrected, yet petied they more her penance than reioyced therein when they considered y^t^ the Protector dyd it more of a corrupt mynde than eny vertuous effection." Whether this penance was done by her walking through the streets of London, or standing at Paul's Cross, is not quite clear, but possibly she was made to do both. But such sights then were not uncommon; for some fifteen years later (16th and 23rd July, 1498), on two Sundays, Londoners had the satisfaction of seeing no less than a dozen heretics stand at the cross with faggots around them, to remind them in grimness most horrible of the fate they might expect if they mended not their ways.

This brings us to the 16th century, and for the next century and a half Paul's Cross was in the height of its popularity. It is impossible to chronicle all the events, but our selection shall be as good an illustration of the times as it is possible to find. From here, in 1502, was publicly announced the marriage contract between James IV. of Scotland and the daughter of Henry VII., when twelve bonfires were set blazing in the streets, and twelve hogsheads of Gascoigne wine given to the populace "to be drunken of all men freelie." The public in the 19th century are satisfied with a sight of Royalty (when they get the chance), without having the pleasure of having anything given to drink their health with. And the same year Fabyan tells us, "Upon the first Sunday of Lent was solemnly accursed at Paul's Cross, Sir Edmond de la Pole, Sir Robert Curzon, and others, and all that them aided again the king."

It was in 1520 that Erasmus and his writings were condemned in "a ridiculous sermon" by a Paul's Cross preacher, and the next year was the penance of one Adrian Dolevyn, who, for publishing heretical opinions, was ordered to bear a faggot, and walk bareheaded, barefooted, and barelegged, from Blackfriars to S. Paul's, and stand before the preacher at the cross during the sermon. But one of the imposing ceremonious businesses took place on the 12th of May, 1521, when, according to a Cottonian MS., Cardinal Wolsey, attended by all the court and clergy, came to S. Paul's, four doctors bearing a canopy of cloth of gold over him; and after he had made oblation before the altar, took his seat on a prepared throne by the cross, around which stood all the chief personages of the realm. "And then the Bishop of Rochester [Fisher] made a sermon by the consent of the whole clergy of England, by commandment of the Pope, against *one Martin Eleutherius* [Luther] and all his works, because he erred sore and spoke against the Holy Faith; and denounced them accursed which kept any of his books. And there were many burned in the churchyard of his said books during the sermon, which ended, my Lord Cardinal went home to dinner with all the other prelates." But do what they could, it was useless to expect to crush Luther. The Grey Friars' Chronicle tells us that, in 1527, Barnes, the Prior of S. Augustine's, Cambridge, with four others, ordered to stand at the cross with faggots and tapers about them, were placed on a high scaffold within the church, "because of rayne," not, as we think, for any merciful consideration, but because few persons would have taken the trouble to stand in the rain to look at them; and Bishop Fisher having discoursed, Barnes was taken back to prison. "But," says our record, "he broke away from them, and went beyond see unto Luter."

In the following year (1528) another "diabolical damned heretick," a certain John Hig, did penance in this style, so a State paper tells us: On Palm Sunday he headed the procession to the cathedral, bareheaded, barelegged, shoeless, and carrying a faggot on his shoulder; on Good Friday stood in similar fashion during sermon at the cross; repeated the ceremony on the Sunday in Cheshunt Church; heard mass on his bended knees, and for the rest of his life was ordered to wear the badge of a silken faggot on his sleeve, as an evidence that he deserved burning; and that he was never to leave the diocese of London. But as he recanted, confessing before the public, "I have erroneously and damnably said, affirmed, believed, and taught these damnable and erroneous opinions," and prayed that if he wore the *armorial bearings* assigned him he would never be able to get employ, and so would have to beg, the vicar-general kindly gave him a dispensation as to the silken faggot. And the very same year, Humphrey Monmouth, a draper, of London, wrote to Wolsey and the council about Tyndale, that he had heard him preach sermons at S. Dunstan's, Fleet Street, but had not known any evil of him until he heard the bishop say at Paul's Cross that this "Sir William Tyndale had naughtily translated the New Testament!" Poor Tyndale, however, is, after 350 years, to be kindly remembered by the Londoners, and let us hope it will not be far from the scene of his early labours—S. Dunstan's.

Doing penance was common, and did not, we think, attract large audiences, except when any great personages were the culprits. Here James Baynham, lawyer and martyr, stood with his faggots in 1531, and how he did it is shown by a rude woodcut in Fox's "Book of Martyrs," for poor Baynham was subsequently burnt. Then again in 1533-4, the unfortunate Elizabeth Barton, called "the Holy Maid of Kent," and her accomplices, were exposed to the people here while their confession was read, and thence hurried off to execution at Tyburn. And in another four years the famous crucifix, the "Rood of Grace," from Boxley, in Kent, which had been supposed to work such wonders, was, on February 14th, 1538, exposed by Bishop Fisher at the cross, the people made to understand how grossly they had been deceived, and then the idol was consigned to the flames.

But while all these things were going on locally, a great reaction was taking place, so far as "Bluff King Hal's" prerogative was concerned; and all readers of history know how he crushed the opposition of the Church of Rome to his divorce. Among the State Papers in the Record Office are a number of interesting documents. In one letter, written

December, 1533, the king says that he intended "to use the administration of our high autoritie within this our realme as the same may redounde to the utter abolition of the Pope's autoritie to be used or to take any place within the same; like as we may do by thordre of Goddes lawes. . . . We shall schortly be hable to give unto the Pope suche a buffet as he never had heretofore." If Henry VIII. said he would do a thing he did it, and so he sent nineteen propositions to the Council, the third of which was, "That ordre be taken for suche as shall preche at Paule's Crosse from henceforth shall contynually from Sunday to Sunday prech there, and also teche and declare to the people that he that now calleth himself Pope, with any of his predecessors, is and were but onelie the bysshopes of Rome, and hath no more autoritie and jurisdiction by God's lawe within this realme than any other foreign bysshop hathe, which is nothing at all. And that such autoritie as he hath claymed heretofore hathe beene onelye by usurpation and sufferance of prynces of this realme, and that the bysshop of London may be bounde to suffer none other to preche at Paul's Crosse as he will answer but suche as will preache and set forth the same." And so, Sunday after Sunday, bishops preached down the power of the Pope with a spirit that must have done King Hal much good. But what the citizens liked better was the proclamation made from the cross in 1547 by the Bishop of Rochester, that the king had been graciously pleased to bestow the Grey Friars, Bethlem, and Bartholomew's Hospitals upon them, with certain lands for the support of those houses, and for the relief, &c., of the City poor for ever,—the letters patent being dated January 13, 1547. Then did the Paul's Cross listeners indeed rejoice.

In 1550, says Stow, Sir Stephen, the curate of S. Catherine Cree Church, in a sermon at the cross, denounced as an idol the maypole of the adjoining parish, by associating the shaft with the church, and our old chronicler, who lived in the parish, regretfully describes how his neighbours pulled it down and burnt it. And in 1552, when Latimer preached here, he declared that he believed many a person died from being exposed to the weather in the churchyard while listening to the sermons, and there is no doubt but that Latimer was right. Sometimes, when the weather was too bad, "the shrowds" were made use of; but it has not been clearly settled whether this place was a covered gallery outside the church, or belonged to any portion of it inside. It was at the cross on the November following that Bishop Ridley used, for the first time, the new Common Prayer Book, and took so long to deliver his sermon that his congregation had to go home by torchlight!

Another spectacle for the citizens was the serious riot which took place at the sermon on the 13th of August, 1553. Dr. Bourne, the parson of High Ongar, Essex, and the queen's chaplain, was the preacher, and he praised Bonner and denounced Ridley. This the people took offence at, and there was a riot at once. It did not take long to get up a riot in those days. Some one threw a dagger at the preacher, but it luckily missed him; but had the Lord Mayor and others not been there things might have proved more serious. Anyway the Council at the Tower at once issued an order that in future the people were to be kept at work on weekdays and at church on Sundays, and to use more diligence and discretion; and on the following day another order hinted that if the citizens would not look after the welfare of the City, the Lord Mayor had better resign his sword. This was sufficient; for when Dr. Watson preached, on the 20th, the preacher was surrounded by 200 of the Guard, with halberts, and we hear nothing further about the Council order. At the same time, it did not stay these kinds of outrages, for on June 10th in the following year, while Dr. Pendleton was preaching, a shot from a gun just missed his head, and went into the wall behind. This appears to have been a busy year at the cross; for, in September, Dr. Rodd publicly recanted, and, before a very interested audience, repented that he had ever been married; while, on November 4th, John Harpsfield, the Archdeacon of London, preached, and struck with a rod five men who, with sheets about them and tapers in their hand, did open penance both at the cross and in the church. But of all the various penances one is mentioned by Pennant, who tells us that, in 1537, a priest, named Newman, bore a faggot "for singing mass with good ale," and the diarist Machyn says that, in 1556, a man did penance having two pigs, ready dressed, upon his head.

These little burlesques appear to have been rather numerous, for in 1554 some one took a cat, shaved its head, dressed it up like a priest, tied its fore-feet together as if in the act of praying, with a wafer between its paws, and hanged it on the gallows by Cheapside Cross. The bishop ordered it to be exhibited at Paul's Cross, and the rascal who did the deed being denounced accordingly twenty marks were offered for his discovery.

Occasionally there were great musters of the clergy at the cross; for, in February, 1558, there were no fewer than sixteen bishops present, besides a large number of other clerical gentlemen. In the following December was issued the proclamation forbidding preaching without licence; for, says Hayward, in his "Annals," "the pulpits often serve as drumes and fifes to inflame fury." This caused some trouble; and the earliest place shut up was Paul's Cross. However, in April, a Dr. Samson being about to mount the pulpit, found the door locked and the key missing, and when the door was opened by a smith, "the place was very filthy and uncleane"—clearly showing what little attention had been paid to the cross during the few weeks previously. But the preachers during the reign of Elizabeth were quite a contrast to those of the previous reign. It was on the 4th of June, 1561, that the spire of S. Paul's Cathedral was destroyed by lightning, and on the 8th the Bishop of Durham preached, on behalf of its restoration, from the cross. A few days later the Dean himself delivered that celebrated discourse as before related. Now this must have been a terrible year, for in the following July it rained and thundered so much that the sermons were preached at the Grey Friars instead. A few years later, in August, 1573, we find the Bishop of London writing to Lord Burghley, "I do what I canne to procure fitte men to preache at the crosse, but I cannot know their hartes, and these tymes have altered opinions. Suche as preached discreetlie the last year now laboure by raylinge to feed the fancies of the people. . . . Trulie, my ll., I have dealt so carefully as I canne to keep such fanaticall spiritts from the crosse, but the deceiptfull divill, enemie to religion, has so poured out the poison of sedition and so suddenlie changed these wavering myndes that it is harde to tell whom a man may truste." In 1586 Bishop Aylmer complained in like fashion, one accused being the Dean of Norwich.

At this date, in addition to the stipend paid the preacher at the cross, he was provided with lodging at what was called the Shunamite's House. In 1581 this house was kept by a John Churchman, a draper in Watling Street; and here Richard Hooker arrived, wet and weary, when he came from Oxford to preach at the cross. It was a momentous time for him, for he subsequently married John Churchman's daughter; and as she did not make him the best of wives, he had great cause to lament ever having come to preach at our churchyard pulpit.

In 1595 the cross was "new repaired, painted, and partly inclosed with a wall of brick," Bishop Fletcher preaching a loyal sermon; and music and guns and bells adding a charm to the event. And the next year, on Good Friday, when the citizens were at the afternoon sermon, a precept was brought to the mayor to press 1000 men, which was done before eight o'clock the same night, showing that they were not slow in obeying the royal commands at that date. When the Earl of Essex returned from Spain, in August, there was a special rejoicing, as is evidenced by the Carpenters' Company paying 4*s.* 6*d.* "for a forme" and "two men to keep the same;" which, we suppose, implies that the crush for seats necessitated such a course.

On the 14th of November, 1602, Dr. Dawson, of Cambridge, kept on his velvet cap while he prayed at the cross; but when he mentioned the queen's name took it off, which caused no little wonderment even in those times. And when in April, 1605, "a cucko flew over the pulpit at Paul's Cross and cried out," it of course was subsequently referred to as a messenger of warning as regards the Powder Plot. In the following year, Parker, the preacher, who is recorded in the State Papers to have been playing cards all night previously, mounted the cross and gave forth a terrible invective sermon, which set the king about him. In November, 1617, a pretty scandal delighted the less sober of the citizens. Lady Markham did penance here in a white sheet for marrying her servant, her husband being alive. She was also fined £1000. And here, on the 11th of April, 1619, Bishop King made a thanksgiving sermon upon the king's recovery.

Our monarchs have not been very lavish of late in their royal progresses, but both Elizabeth and James were always going about among their subjects. The queen went to S. Paul's in 1588 to return thanks for the defeat of the Armada, and heard Dr. Pierce, the Bishop of Salisbury, preach at the cross; while on the 26th of March, 1620, James attended Bishop King's appeal on behalf of the restoration fund. It was a great day in the City, and the engraving of the cross at the time is one of the most interesting prints we know of, because it not only shows us the building, but also the costume of the period. It was, as Stow describes it, octagon in shape, built of wood, surrounded by a brick wall. At the top of the pulpit was a huge cross. It has been frequently engraved. Besides the contemporary print, as published by the Society of Antiquaries, the other views of Paul's Cross we know of are shown in Speed's map of Middlesex, 1627; the curious woodcut on the title of an eight-paged tract, entitled, "Three Looks over London; or, Plaine Dealing is a Jewell," 1643,—being the very year of the destruction of the cross; and on the title and last page of a quarto tract, by Henry Farley, printed in 1621, entitled, "S. Paul's Church, her Bill for the Parliament,"—all of which, being contemporary prints, must certainly be, to a certain extent, trustworthy.

We are now drawing our eventful history to a close. The exciting periods of Paul's Cross existence had passed. Still there were some occasional causes of excitement, as in 1625, when Sir Robert Howard, the fifth son of the Earl of Suffolk, was excommunicated here for refusing to answer the charges of crim. con. with Lady Purbeck, the sister of the Duke of Buckingham; in 1629, when in May two libels were found stuck up at the cross, which read, "Oh, king, or rather no king, for thou has lost the hearts of thy subjects;" and in May 1631, when Sir Giles and Dorothy Alington for having illegally married, were first sent to the Fleet Prison, then tried by the Ecclesiastical Commissioners, ordered to do penance at Paul's Cross and at Cambridge, Giles being fined in the modest sum of £12,000, and Michael Dalton, the father of

Dorothy, £2000. The king, however, subsequently remitted the fines.

A doubt has been expressed whether Charles I. ever visited the cross, but in Howe's continuation of Stow's "Annals," under date May 29, 1630, recording the birth of Prince Charles (afterwards Charles II.), it is stated that on the next day the king and all his court attended at S. Paul's, and subsequently "went into a room and heard the sermon at Paules Crosse." And, in confirmation of this, Miss Griffiths has a document endorsed, "A coppie of verses made by Dr. Sharpe and Sergeant Hoskins upon the appearance of a starre that day in the sermon time at Paul's Crosse (the kinge's majestie being present)"—the date, however, being June 6th on the endorsement.

There is a letter among the State Papers, dated 1631, wherein the Dean of Norwich describes a pulpit in the Green Yard, Norwich, which was both in build and use similar to the S. Paul's Cross at London.

Soon after this was heard the last sermon at the cross. The precise date has not been recorded, but it must have been about the month of April, 1633; for extensive repairs were being carried out to the exterior of the cathedral, and the preaching was removed into the choir. And it does not appear that it was ever restored to the outside. The cross had, in fact, done its duty; times had wonderfully changed. As Dean Milman remarks, "It was a cross, and a cross was obstinately, irreclaimably popish. Down it went; not a vestige of the splendid work of Bishop Kempe was allowed to remain." The votes of the Long Parliament of the 10th and 11th of September, 1642, for the abolishing of bishops, deans, and chapters, settled the fate of both the church and its cross, and while the one was "utterly shaken in pieces," as Dugdale says, the other was taken down by willing hands ready to destroy anything the use of which their blindness was unable to see; and, as we have said, its very site remained unknown, except by tradition, until the month of April, 1879—perhaps just 246 years after the last sermon had been preached there.

We have already stated that the preachers of the sermons were provided not only with a stipend, but with a lodging while in the City. As this provision was of a most benevolent kind we think a few notes may not be out of place. They are derived from the most reliable of all sources, the wills of the donors themselves, and they will be found not only interesting, but instructive. In Fox the Martyrologist's time the benefactors are stated to have been a round dozen, and ranged over the reigns of Elizabeth and James I. The earliest, however, is Henry VII., in whose will of 1509 is given a special reward "to the precheour at Paules Crosse for the making of the monition of the anniversarie daie." John Ailmer, the Bishop of London, by his will in 1594, gave £300 "for the better maintenance of the sermons at Paules Crosse," and £100 more which he had received in trust from Elizabeth, Countess of Shrewsbury, for the same purpose. Alderman George Bishop, by deed dated in 1607, and confirmed by will, gave his estate in Shropshire to the governors of Christ's Hospital in trust to pay £10 yearly for ever "unto and amongst such preachers as shall happen to come and preache at Paules Crosse and are not sufficientlie provided for." William Parker, a native of Walsall, gave £200 in 1613 for the like purpose, and in 1617 Robert Jenkinson, on his death-bed, gave £150. Another benevolent individual, one Roger Jeston, in 1622, gave £5 a year; while Thomas Chapman ordered 1*s.* a week to be paid to such person who should "Keepe sweete and cleane the preaching place at Paules Crosse, and to make it serviceable for the preacher at every sermon," which appears to have been duly done until 1633, for we find "the Vergers of Pawles" complaining to "the Deane of the Arches" that since the sermons had been removed "from the yard into the quire" they had not received their weekly payment, which they considered they were entitled to notwithstanding that the preaching-place had been transferred. In Stow's "Annals" it is said that the Corporation of London had, in carrying out the trust of the donors, ordered that "every one that shall preach there may at his pleasure be freely entertained for five dayes space, with sweet and convenient lodgings, fire, candell, and all other necessaries, viz. from Thursday before their appointed day of preaching until Tuesday morning following." And this provision was continued in their hands to administer by special orders of the Parliament in September, 1642, and May, 1643. Malcolm tells us that the fund amounted to £1770, besides rent-charges of £44 6*s.* 8*d.*; and that the stipend, formerly 45*s.*, was subsequently reduced to £2. After the Fire of 1666 the sermons were preached at S. Catherine Cree Church, then at Guildhall Chapel, and S. Mary-le-Bow, Cheapside, as appears by the Harl. MS. in the British Museum.

We have already alluded to the fact that persons desirous of securing good seats, or any seats at all, at a popular preacher's sermon, had to send one or two servants to keep them. Now we have been so fortunate as to discover a very interesting item in the will of an old citizen of London, not only confirming our assertion, but illustrating the fact of certain questionable practices of paying for these seats in a very marked manner. A John Dunster, who died in 1625, gave to the Dean and Chapter of S. Paul's £100, upon trust, that they shall, "within the space of one yeare next after my decease," take such steps to prevent in future "the gathering of monie for seates upon the formes at Paules Crosse in the tyme of prayer and sermon," whereby "great disquiett and disturbance is made to audients." And should the said Dean and Chapter fail to carry out the order "for the avoyding of the said gathering for seates, then I give the said sum of £100 to my son John Orlisbeare." Whether the legacy went to S. Paul's or to the testator's relative we have no records to prove, but the note is curiously suggestive of similar transactions in this 19th century, where seats are more comfortable, and people more desirous, probably, of running after a "fashionable" preacher than listening to a more homely and sensible although a less popular and "patronized" disciple of those of yore at Paul's Cross.—*The Builder.*

Recognition of Sites of Ancient Buildings.

AT the Annual Congress of the British Archæological Association at Yarmouth, in August, Lord Waveney, in the course of his introductory address, said the greatest reward of inferential archæology was in discovering on the wild wastes of the Roman Campagna the sites of cities coeval with the foundation of ancient Rome; of discovering on the Hampshire downs the buried villas of the Roman colonists; of tracing around a railway station the vallum and rampart which held the Roman legions during their occupation; and of discovering, in the neighbourhood of an old presbytery of the Templars or Knights of St. John, where the tilt-yard might be found. It had been an object of inquiry for many years among the Roman antiquaries as to which might be the site of that famous Latin city called Politorium, destroyed by Coriolanus. The general position was known, and it was known also that it had become absorbed into one of the greatest estates of the Roman patricians, in which so many antiquities were confused. The search was specially confided to him, and for three days, at a distance of ten miles from Rome, he pursued his task with confidence until the evening of the third, when, as he mounted his horse, he turned towards the setting sun and looked once more on the level Campagna. By the aid of the sinking orb he saw distinctly drawn out the whole plan of the city, with ditches, bridges, and ramparts. In geodesic science it was an axiom that where the hand of man had once been the mark was never effaced. Where man once placed the stamp of his imperial signature that writing and record would remain as long as time to bear witness to the fact. At the angles of the fields on the Hampshire and Berkshire downs some then present might have seen elevated parallelograms of more or less accuracy, which represented the superstructures of the old Roman villas, with their covering of earth and ashes when destroyed in some inroad of the colonists, or when abandoned to decay. The outlines which marked the enclosure of the buildings, however, remained undisturbed to the present day. Wherever such elevations were, he believed excavation would bring Roman remains to light. It required what he might call a "fanaticism of appropriation" to be certain that one was on Roman ground. Let any one observe the formation of the ground in the vicinity of the railway station at Chesterford—a name indicating the existence of a camp in the neighbourhood—and there would be distinctly seen the angles of the *castra* which, situate near a ford, gave the name to the place. When looking over the presbytery of the Templars at Hitchin some time ago, he was convinced that an elliptic enclosure there formed the tilting-yard, and that a hedge occupied the place of the barrier.

Church Towers.

A PAPER was read before the Architectural Section of the Royal Archæological Institute at Taunton, in August, by Sir Charles Anderson, on "Towers." He said the Tower of Babel was the parent of that form of building, and they owed their origin to the desire which men felt to get nearer the sky. Some of the earlier towers were civic monuments, but in most cases they were ecclesiastical structures, and were near the church, or connected with it. In Italy they were generally detached. Round towers were the earliest ecclesiastical specimens in the north of Europe and Ireland. He thought they were not intended for bells, but probably for the sake of exhibiting a light at night, and for watching purposes. He instanced many towers at home and abroad, and explained their characteristics, adding that he believed their effect was watched from the bottom as they were built, and that in the case of some of the most beautiful structures shams were erected to judge of the effect of the building when it was complete. Cathedral towers are generally added to or finished with wooden spires, covered with lead. Every tower had what is called a physiognomy of its own. The windows formed the eyes, and the string-course above the eyebrows. A double belfry-window was infinitely superior to any other for towers. Much depended for effect on the position of the windows, and the space between them and the top of the tower. The tendency in modern times was to raise the pinnacles too high. The pinnacles at Bath Abbey, for instance, had much better be away. The finest towers were Lincoln, Canterbury, and Gloucester. Canterbury and Gloucester had the advantage over Lincoln in possessing very fine pinnacles. The York centre-tower was very fine, but it was unfinished. No doubt it was intended to have an upper story like Durham, but the foundation was not strong enough, and it was left alone. The west towers of Wells were amongst the most beautiful they had. He supposed it was intended to have wooden spires to these, but they were very handsome without them. Of spires, Salisbury stood first; Louth, Coventry, Newark, and Grantham, and a number in Northamptonshire, came next. As to foreign spires, he placed Mechlin first; and Strasburg was the finest in the world of its kind, being so light that it really looked at a distance as if it were transparent, much like the noble tower of S. Mary's in Taunton.

Discovery of an Ancient Font Cover.

A VERY curious and rare specimen of ecclesiastical wood-work has been happily saved from destruction in the font cover belonging to Shaugh Prior Church in the County of Devon. The new vicar, the Rev. J. B. Strother, had his attention directed to the remains of the original font cover belonging to Shaugh Prior, which for ten or twenty years had laid amidst other lumber in a neighbouring barn. Report told that these fragments formerly stood upon the church font, and that in the "good old days" no cover of such beauty existed in the country. Mr. Strother got the professional opinion of Mr. Harry Hems, of Exeter, upon the matter, and that artist having pronounced the old remains to be of singular interest and merit, they were forthwith removed to his place at Exeter for renovation. After the paint and whitewash of ages were removed it was found that much of the structure was greatly decayed, but by judicious piecing and tender management the rotten parts have been removed and sound oak introduced, so that now the cover is, in the main, as perfect and strong as it was when originally made for the church in or about the year 1550. The cover is not only of considerable altitude, being between eight and nine feet in height, but its construction is very uncommon. Instead of being raised or taken off at will as font covers generally are, this one remains stationary upon the font during the rite of baptism, the lower parts opening by folding-doors, and the upper part standing as a canopy over the rest. The form assumed by the cover is spiral, and its shape, or plan, is octagonal. The sides are richly carved in the Perpendicular type of ornament, and the upper buttresses terminate in sculptural figures of ecclesiastics. The spire is carved with pierced work, and the whole surmounted by the figure of a bishop in full canonicals mitred, and with pastoral staff in hand. There is no font cover of similar construction *i.e.* a permanent affair upon the font itself, in the West of England; nor, indeed, are there more than half-a-dozen such examples in Great Britain. Mr. Hems has taken considerable pains in its restoration, and the result is most satisfactory to all concerned.—*Western Morning News.*

The Society for the Protection of Ancient Buildings.

We all agree that it is a thousand pities that an energetic "Society for the Protection of Ancient Buildings" was not founded with the very beginning of the church restoration movement, for we are all aware that the "Gothic" ignorance of our restorers has destroyed a great deal of work artistically fine and historically valuable, because it was not in the fashionable "style," or because it stood in the way of a "thorough restoration."

We are thankful for the establishment of such a society even now, and we heartily wish it success in its praiseworthy object; we shall be neither surprised nor offended if we find that it has a tendency to be even too conservative in its views of what is worthy of its protection, for the exaggeration of the restoration tendency on one side may need an exaggeration of the protection feeling on the other to produce a satisfactory resultant from their mutual action.

We shall not complain—not being architects ourselves—if the architects encounter some sharp criticism, and find themselves obliged to justify every restoration they take in hand for some time to come. But we shall feel ourselves quite at liberty to watch both sides of the contest, and to form a judgment of our own upon it.

Southwell Minster is a building of such inestimable value that we are very thankful that every proposal to repair, or restore, or remodel it should be vigilantly watched and thoroughly criticised. The Society for the Protection of Ancient Buildings has turned its attention to Mr. Christian's plans for its restoration, and has laid its criticisms before the Ecclesiastical Commission, which authorizes and pays for the work. Mr. Christian, at the desire of the Commissioners, has replied to the society's representations; the society has sent in its rejoinder; and the correspondence appears to be closed. The public is, therefore, in a position to form an opinion between the Restorer and the Protector.

We are disposed to think that the anxiety of the society to "protect" the mean deal pews and galleries is a clear instance of the exaggerated conservatism of which the society at present has shown a good many indications.

The cement screens we think it was hardly worth while to protect as works of art or historical data, hardly worth while to remove, unless they interfered with the uses of the building.

The question of the roofs and ceilings is the largest part of the question, and the most difficult. It is curious that so soon after the long and energetic discussion of the question of high and low pitch at S. Alban's, a similar question should occur here at Southwell; and Sir B. Dennison does not fail to point out that Mr. Christian, who came forward as an opponent of the high roof at S. Alban's, himself proposes a high roof here under very similar conditions.

For our own part, we do not see much reason in either case to be very anxious, either on artistic or historic grounds, to protect the roofs and ceilings.

If both churches stood at this moment without roofs, we should give our voice for the high-pitch in both cases. And we should not be very solicitous to make the pitch exactly the same as that of any previous mediæval roof. We should take leave to put up our 19th-century roof of such a pitch and construction as should seem to our 19th-century taste best suited to produce a fine general effect, and we should be prepared to defend that course as based on true architectural principles.

But to replace roofs which are in good repair, and which are not artistically bad, for the sake of putting up others which would be artistically better, is a question into which economical considerations enter. And our decision might be influenced by such questions as whether the funds at our disposal were large enough to do everything else we wanted and the roofs besides, and whether the funds came out of our own pockets or somebody else's.

The case of the restoration of Southwell Minster is itself of so much interest, and the controversy throws so much light on the question, in which we are all interested, of the limits of conservatism and restoration, that we subjoin it *in extenso.*

The Society for the Protection of Ancient Buildings,
26, Queen Square, Bloomsbury, April 17, 1878.

To the Ecclesiastical Commissioners for England and Wales.

My Lords and Gentlemen,—On behalf of the Society for the Protection of Ancient Buildings, a society whose objects are explained by the circular enclosed herewith, I beg most respectfully to address you with regard to the works proposed to be done to the Collegiate Church of Southwell Minster.

The society recognizes with satisfaction that since the building has been under the control of the Commissioners the security of the fabric has been considered and its condition as regards stability improved, but at the same time many alterations have been made which, in the view of the society, have been destructive of its artistic and historical character.

The removal of the modern fittings of the choir, which were in themselves of no great value, but inasmuch as the removal also involved the destruction of the very interesting side screens, was a step which the society greatly regrets should have been taken, and the rearrangement of the pewing of the choir appears to them to have been an entirely unnecessary alteration, as though the design of the pewing was modern and poor in quality it was quite adequate to the requirements of cathedral service.

It is understood that the Commissioners have sanctioned a scheme for removing the present low-pitched roofs and the flat ceilings, and substituting high-pitched roofs, open internally, throughout the church.

Against this proposal the society desires to enter its energetic protest, and respectfully asks the Commissioners to reconsider their decision for the following reasons, which the society trusts that the Commissioners, as guardians of one of the most important public monuments in the kingdom, will not consider unworthy of their consideration :—

The proposed alteration, if carried out, will necessarily involve the destruction of the present wooden ceilings of the nave and transepts. These ceilings were laid shortly after the fire of 1711, and are in all probability rude, but still not unsatisfactory copies of those which were destroyed by the fire. They have an excellent effect, are broad and simple in design, and are much more in accordance with the architecture of the church than an open roof.

The ceilings are of oak, and are apparently perfectly sound, no flaw being perceptible from the floor of the church. The outer roofs do, it is true, admit water in places after heavy rains or continued snow, but as they are covered with slate, this is no more than what would occur in the roof of any other building of a similar size.

The Norman nave was in all probability covered originally with a flat roof similar to Gloucester and S. Alban's. This was replaced in the Middle Ages by a pitched roof; but we have no evidence to show that the alteration was an improvement, but, on the contrary, the subsequent removal of this roof and the substitution of a flat roof tends to show that its effect was not found satisfactory.

Although the present roof dates back no further than the beginning of the last century, it is indisputable that the lowering of the roofs took place at least a century earlier, as Hollar's engraving of the cathedral (which was made in 1672) seems to show them in their present condition.

All trace has been lost of the design of the mediæval roofs, so that any restoration must be entirely conjectural, and therefore unsatisfactory when regarded from an antiquarian or architectural point of view.

A matter of even greater importance arising out of the contemplated raising of the roofs is the obliteration of the wooden lantern between the western towers, which would be swept away if any other roof is substituted for the present.

In all probability the destruction of this lantern was not present in the mind of the Commissioners when the question of the alteration of the roofs was under consideration, and the society earnestly hopes that now that the entire effect of the proposed raising is brought to their notice that the Commissioners will hesitate before they give their sanction to a proposal which will inflict an irreparable injury upon the church, and deprive it of one of its most interesting and characteristic features.

The lantern is perhaps unique of its kind, and though exceedingly simple in design, it is so dignified in expression, and adds so much to the charm of the church, that its removal would be a source of the deepest regret to all who are truly interested in what is most native in one of our first and best preserved national monuments.

The society trusts that the Commissioners will, for these reasons, refrain from carrying out an alteration which is perfectly unnecessary and uncalled for, which will in no sense add to the safety or beauty of the church, and that they will devote the funds at their disposal to the preservation in its present state of the interesting building committed to their charge.

It would be a lasting disgrace to the century if it should happen that through injudicious interference the Collegiate Church of Southwell, after having escaped the rapacity of Henry VIII. and the followers of Edward VI., and has come down to us almost unimpaired in its essential features from very nearly the earliest historical times, should in these last days have its identity destroyed, and its value as a national record placed in jeopardy by a mistaken zeal for restoration.

I have the honour to remain, my Lords and Gentlemen,
Your very obedient servant,
(Signed) William Morris, Hon. Sec.

Ecclesiastical Commission, 10, Whitehall Place,
London, S.W., July 3, 1878.

SIR,—The Ecclesiastical Commissioners for England have had before them the communication dated April 17 last, which, on behalf of "The Society for the Protection of Ancient Buildings," you addressed to this Board with reference to Southwell Minster; and I am now directed to transmit to you the accompanying copy of a report which the Commissioners have received from their architect, Mr. Ewan Christian, upon the above-named communication, and to state that the Board concur in the views expressed in that report.

I am, Sir, your obedient servant,
GEORGE PRINGLE.

William Morris, Esq., 26, Queen's Square, Bloomsbury, W.C.

"SOUTHWELL COLLEGIATE CHURCH—FABRIC REPAIRS.

"8A, Whitehall Place, June 18, 1878.

"DEAR SIR,—In reply to the memorial of "The Society for the Protection of Ancient Buildings," addressed to you by Mr. Morris in April last, I beg to observe :—

"1st. That as regards the fabric since the work of repair has been under my hands no alterations whatever have been made 'destructive' either 'of artistic or historical character,' but the works executed have been strictly those of careful restoration. The removal of certain windows inserted in the 11th century in the aisles of the nave, and the substitution of other copies of the ancient Norman window in the north aisle, was carried out under the late Archdeacon Wilkins, and the process was immediately stopped when the work of repair was put under my direction.

"2nd. That as regards the fittings of the choir, which the society admits 'were of no great value,' and 'modern and poor in quality,' I cannot allow that they were either 'adequate to the requirements of cathedral service,' or in any respect worthy to remain in a structure like Southwell Minster. They were, in fact, the thinnest kind of common pew framing, and, excepting the outside fronts, wholly of deal.

"The society would, I presume, have also advocated the retention of the galleries in the aisles erected at the same time as this pewing, the removal of which has alone enabled the beautiful aisles of the choir to be seen.

"As regards the side screens, which the society considers to have been 'very interesting,' I can only say that they were not removed without most careful consideration, and after Mr. Street's opinion had been taken by the bishop. They were copies in cement of the stone screen across the choir, very well modelled, it is true, executed by Bernasconi in the early part of this century, but put together in a most flimsy manner; and I cannot agree with the society in regretting their loss.

"3rd. As regards the roof of the nave, I differ entirely with the society, Mr. Morris correctly states that the present roofs of the nave and transept were erected after the fire in 1711, and further says that 'the Norman nave was in all probability covered originally with a flat roof, similar to Gloucester and S. Alban's; this was replaced in the Middle Ages by a pitched roof, but we have no evidence to show that the alteration was an improvement, but, on the contrary, the subsequent removal of this roof and the substitution of a flat roof tends to show that its effect was not found satisfactory.'

"If Mr. Morris would take the trouble to examine the central tower, he would at once see that the original Norman roof of the nave at Southwell could never have been flat, and he would further see that the ancient roof was exactly of the pitch of that which it is proposed to restore, and that there is no evidence whatever of any intermediate roof having ever existed, Hollar's engraving is not sufficiently accurate to stand against the evidence afforded on this point by the building itself.

"I disagree also with the society as to the value of the existing flat ceilings, which dwarf the church, and have no intrinsic beauty of their own to recommend them. Mr. Morris says that the restoration of the mediæval roofs must be entirely conjectural, which in one sense is true, but the openings in the tower show clearly what was the level of the collar beams, and there can be very little doubt as to what was the form of the ancient framing, excellent examples of which still remain. My own view, and that of other persons interested in the church, so far as I can gather, is that the substitution of open roofs of massive timbers, covered with lead, such as I propose, would be an enormous improvement to the interior, and would in no way lessen, but rather improve, the external outline of the church. The flattening of the roofs after the fire was much more probably owing to economical reasons than to any considerations as to satisfactory effect. They were simply made of the cheapest and rudest form consistent with strength and the exclusion of water.

"It is no part of my design to remove the raised portion of the roof at the western end, which Mr. Morris calls the lantern; this is not necessary, but I cannot understand why, if the society which Mr. Morris represents so strenuously advocates the retention of this raised roof, they should object so strongly to the removal of the flat ceiling to the eastward of it.

"The roof at this end was really raised for no other reason than to clear it of the great west window, the tracery of which the low modern roof would have cut quite across.

"In conclusion, I would say that no alteration contemplated by the Commissioners' instructions will in any respect tend to the 'destruction of the identity of the Collegiate Church,' for the value of which 'as a national record' they probably have quite as high a regard as any member of the society; and so long as it is entrusted to my care I shall, as I have always done, jealously guard it from injudicious change.

"I am, dear Sir, yours faithfully,

"EWAN CHRISTIAN.

"The Secretary, Ecclesiastical Commission."

The Society for the Protection of Ancient Buildings,
26, Queen's Square, Bloomsbury, July, 1878.

Dear Sir,—The Society for the Protection of Ancient Buildings has had under consideration your architect's observations in reply to the letter addressed to you in April last.

The society is glad to find that the building is in charge of an architect so careful and conservative as Mr. Christian, though it disagrees with the opinions expressed in his letter. Bearing in mind the objects of the society, this letter is neither satisfactory nor reassuring. Believing that your architect concurs in its estimation of the responsibility which attaches to the custodians of a national record such as Southwell Minster, and of their obligation to preserve it from change, the society brings the following further remarks to the notice of your Board.

As regards the fittings of the choir, the society still remains of opinion that, poor though they were, they fulfilled the requirements of the service of the church by providing seats for clergy, singers, and people. If stalls and benches of oak, and tiled floors, be requisites of cathedral service, the society must acknowledge these were lacking.

As to the removal of the galleries, the society thinks it was unnecessary. It is true that the galleries which existed in the choir aisles hid some of the architecture, but in a church like Southwell, which was never intended to be seen from base to apex in the naked way modern restorers seem to think becoming, they concealed nothing that is not sufficiently expressed elsewhere. The galleries, screens, tombs, and such-like obstructions, impart a fitted look to a big building—they help to give a homely and inhabited appearance to the edifice, and it is their removal and destruction that has made so many of our large churches so cheerless.

The loss of the side screens is a more serious one, and the society again expresses its regret at their removal. Your architect admits they were well modelled, he does not allege they were in bad repair, but says they were only removed after most careful consideration, and after Mr. Street's opinion had been taken by the bishop, and that they were put together in a most flimsy manner. The society urges that this is no justification for their demolition. It understands Mr. Street also advised the removal of the 14th-century screen, and it regrets that the same influence was not used to save the side screens that prevailed against Mr. Street's opinion in the other case.

As regards the roof of the nave, the Society does not dispute that the marks on the central tower, and the moulded arched openings below, of which it was aware when its letter was written, indicate the former existence of a high pitched roof, but the timbers of this were in all probability concealed internally by boarding. It *does* dispute the existence of an open roof, meaning thereby a roof the timbers of which were visible from the nave of the church.

No adequate reason is given in your architect's letter for the necessity for new roofs. He disagrees with the society as to the value of the flat ceilings, which he considers dwarf the church; says that the roofs were made of the cheapest and rudest form consistent with strength, and that *his* view and that of most persons interested in the church is that the substitution of open roofs would be an enormous improvement to the interior. Here is no justification for the removal of the present roofs and flat ceilings, the latter of which, in the society's view (the society numbering many persons also interested in the church), have an excellent effect, are broad and simple in design, and, though in later style, agree with the architecture of the church. The society hopes your Board will give further consideration to this matter, and not needlessly remove the existing roofs for the sake of what is a very problematic improvement.

The society's opinion that the restoration of the mediæval roofs must be entirely conjectural is not disputed by your architect, who, by means of the indication of the level of the collar beams, the lines showing the old pitch on the central tower, and examples of ancient framing, proposes to substitute open roofs for the existing ones, thus destroying a ceiling 167 years old, which is probably unique, to add one more to the many imitations of ancient roofs which have of late years been so freely produced.

Your architect cannot understand why the society should advocate the retention both of the flat ceilings and of the "lantern" at the western end, which he says it is no part of his design to remove. It does so because it wishes to save *both* the "lantern" *and* the flat ceilings. No doubt the roof was raised over the western bay for the reason your architect states. The builders took advantage of the peculiar conditions to do something striking and characteristic. A roof of higher pitch than the present one would cover over the "lantern" and enclose the great west window, thus doing away with the necessity that originated the "lantern," which without the flat ceiling would be both useless and meaningless.

May the society suggest that if the present roof timbers and their covering be unsound, or if the pitch of the roof be insufficient for slates (though your architect in his reply does not say so) they might be repaired or renewed, or the exterior covered with lead, without the demolition of the flat ceilings. More urgent reasons than are given for the removal of the old roofs and ceilings are necessary to satisfy the society that it is not possible to preserve them.

The society thanks your Board for giving it the opportunity of explaining its views at greater length.

Believe me, yours faithfully,
(Signed) WM. MORRIS, Hon. Sec.

The Secretary, Ecclesiastical Commission.

Ecclesiastical Commission, 10, Whitehall Place,
London, S.W., April 4, 1879.

SIR,—With Reference to your letter of the 29th ultimo, I am directed by the Ecclesiastical Commissioners for England to inform you that the previous communication received on July 30, 1878, from the Society for the Protection of Ancient Buildings, was laid before the Commissioners on August 1 last, but that they did not feel it necessary to consult their architect further upon the subject, and they regret that they must decline to continue the correspondence.

I am, Sir, your very obedient servant,
George Pringle.

T. Newman Marks, Esq.,
9, Buckingham Street, Strand.

The Hamlet Chapel Movement.

REMARKABLE evidence of Church progress in the diocese of Truro has been exhibited at Latchley, in the extensive parish of Calstock. Latchley is a small village not far from the parish church, and two and a half from Gunnislake, a considerable town, where efforts are on foot to replace a small chapel, once belonging to the Baptists, by a larger and more becoming building. At Latchley is a small Wesleyan chapel, and there is another within a mile, so that practically the whole neighbourhood was in the hands of Nonconformists, and from the fact that Church worship is regularly provided at four other centres in the parish, it has not appeared possible to do much more than visit its people from time to time, as sickness or other emergencies demanded. It was, therefore, a subject for thankfulness, and not less of surprise to the rector, when a deputation came to him a few weeks since to announce that the inhabitants desired the ministrations of the Church—that many had never attended the Wesleyan chapels, or (on account of the great distance) any other place of worship—that the subject had been talked of for the last two years among them—that the whole neighbourhood had now been canvassed from house to house, and the great majority had declared themselves "for the Church," and that if he, the rector, would give them a Sunday service, they would do their best to build him a chapel for it. The rector at once replied that if, upon inquiry, he found that all was really as represented, he would do his best to comply with their request, and, being heartily supported by his two assistant curates, arrangements were made within the next ten days for holding divine service on Sunday and Thursday evenings, in a room over a barn, which had been temporarily fitted up by the people themselves for the purpose. On Wednesday last he had the happiness of going there accompanied by the Bishop of Truro, who conducted an evening service, which he explained as he went on to the congregation of a hundred met to receive him, concluding with an earnest address on the important step which they had taken, and the use of the means of grace to be enjoyed within the Church for the maintenance of their spiritual life. There are no wealthy people whatever in the neighbourhood, and the erection of the chapel will, therefore, be a serious undertaking.—*Guardian.*

The Round Towers of Norfolk and Suffolk.

MR. E. P. LOFTUS BROCK, F.S.A., Hon. Sec. British Archæological Association, read the following paper on these subjects of much controversy, at Yarmouth, on the 14th August, during the recent Archæological Congress in East Anglia:—

I propose briefly to review the facts, as to the round towers of which you have seen this week so many examples, that have been adduced by various writers, and then to advance some further evidence. These have been so ably brought to a focus by my late lamented predecessor Mr. Edward Roberts, that I need only quote a few remarks from his paper printed in our journal, where there is a list of some 175 examples. The following facts, structurally, have been deduced. The towers are, as a general rule, about three diameters in height. Their position is at the west end of their respective churches. They have no staircases of stone. They are built so generally of the rough local materials as to justify the belief that their peculiar form was to dispense with worked freestone quoins, which every square tower requires—an advantage of very great service in a district where freestone is scarce. The walls are about

4 ft. 6 in. thick, and there is no western door, the approach being only from the church by the tower arch. The architectural features of what have been called the earliest indicate Norman times, and Mr. Roberts assigns the period of their erection from A.D. 1100 to 1150, and there are examples of all later dates until the fashion changed, the transition to the ordinary 15th and 16th-century square towers being marked by various erections either wholly octagonal or with the upper stage of that form and the lower portion circular.

There is, however, nothing whatever in these facts to point to what is of the most interest to us. How does it come that these peculiar towers are found in this district, and only elsewhere in England by such few examples as by their very existence to point to East Anglia as their home? In other districts the use of the circular form would have saved the same labour of preparing the quoins for our square towers; and while we find that this form was well known, yet it was not adopted elsewhere. Mr. Roberts' list points well to the truth already referred to, that the limits of the old Saxon kingdom of East Anglia contain the vast number of the examples, Norfolk having more than Suffolk.

By comparison of the dedications of the churches, it is also apparent that while there are so many dedicated to favourite Norman saints, yet there are many called after Saxon saints, or after those popular in Saxon times. The Saxon origin of these towers is, therefore, pointed to by evidence worthy of attention. The objection has been raised that none of these towers exhibit Saxon workmanship. Were this so, the theory I have adduced would be weakened, but it would still rest upon the evidence I have brought forward. There are, however, two towers which will be visited by this association—the first, Flixton Church, Suffolk; and the second, S. Julian's Church, Norwich. Both these structures were, I believe, of Saxon date, and at both places churches are known to have existed in Saxon times. Flixton has been rebuilt in recent years, and we can, therefore, only study the sketch and the description given by Suckling. These will attest to its Saxon date. It figures in the list of Saxon churches in several architectural works, and, indeed, its style is incontestable. S. Julian's

Church has also a tower too lofty for Norman work, and with deeply splayed windows in the exterior.

We are, therefore, able to show that round towers were erected in Saxon times, and that, while there are none so early elsewhere existing, the earliest known examples in East Anglia are of Saxon date. My predecessor paid special attention to the remarkable tower at Herringfleet, and, indeed, it deserves it, for it is a remarkable monument of its class. The church to which it is attached is one of the simple Early Norman buildings, frequently found in conjunction with these towers. The base of the tower is of the same date, and some of the detail of the belfry stage where the interest centres is undoubtedly of the same period. Nevertheless, there is here the triangular arch repeated again and again; the projecting pilasters and the baluster shafts, all features of recognized Saxon style. These are so pronounced—the east window especially so—that we may accept one of two hypotheses. The first that the Normans rebuilt the tower, reusing these Saxon features of an older building. The second that the tower was built in Norman times by masons accustomed to the older style, and that among the details of the time they worked the features familiar to them of an earlier period. In either case the evidence points to the prior existence of these circular towers before Norman times, and may be accepted as additional evidence to the two actual structures which I have named. The east window is so remarkable in its character, and appears to be so exactly in its original position that I am sorry no opportunity has been at my disposal to examine if the base of the tower has been refaced in Norman times, leaving the old east window intact, and merely adding the outer margins of stone to the other windows, the small Norman loopholes, and other newer-looking features of the same date. Certainly from an external examination the lower face appears of different colour and masonry from the upper belfry stage. I am in a position to carry the inquiry further than my predecessors have done. There are other structural features even in the examples of later date, which indicate the origin of the fashion of these towers to others than the Normans; I adduce two. The position of the churches is generally the favourite one of the

Saxons: on the edge of a slope overlooking some extent of country. The proportion is not that of the low Norman towers, but of those of Saxon times, and which were high for their breadth. In fact, the proportion of the Saxon square tower, say of Trinity Church, Colchester, seen from a little distance, would be exactly that of the circular towers under consideration. But it is probably of greater importance to point out that the origin of these towers may be found in the countries whence the Saxon races emigrated to our shores, and it is reasonable to suppose that in time, when both countries were alike Christian, that intercourse had not ceased.

It is foreign to my purpose to discuss the origin of the circular form in churches, but its use may be traced from the earliest times of Christianity. The semicircular apse first appears, then other apses and circular towers. Italy furnishes us, at Ravenna and elsewhere, with many examples. We can trace them in the churches of early date in Lombardy, Switzerland, Germany, and even to Denmark and the Orkney and Shetland Isles. These occur in all positions in relation to the buildings.

France gave little or no favour in early times to these circular towers, but in Germany and the Rhine provinces they are common. Many of the largest churches have two round towers at either its west or east end, or at the transepts. At Trèves Cathedral there are two; at Mayenne there are two; at Genrode, two; at Laach, two; at Worms, four; S. Paul's, Worms, two; while a vast number of examples, attached to important buildings, can be cited. A series showing the change of form to the later square and octagonal towers could readily be named. These have all a proportion lofty for the width, and we find some remarkable features of detail common in the Saxon churches of our own country. Here, then, is important evidence that East Anglia is not alone in the possession of circular towers, and that these are found in the district on the opposite side of the German Ocean.

Two objections may be raised: that these examples are, for the most part attached to other parts of a building, and not exactly as here, one tower at the west end. This is so in some examples I have named, but not in all, and due allowance must be made between a large church and small ones, where more than one tower would be inappropriate. The old plan of the Abbey of S. Gall, built by an Irishman, A.D. 820, has two round towers quite detached from the church.

Another objection may be that if these towers are of ancient Continental introduction, how is it that they are not found in other parts of England? I am willing to admit that the few examples in Essex, Berkshire, &c., are likely to have originated from the knowledge of the later ones in Suffolk and Norfolk, and not from any remembrance of their use in Saxon times. The influence of Lewes Priory, connected with Castle Acre, Norfolk, is sufficient to account for the examples at Lewes and its neighbourhood.

I believe that they were so used in Saxon times. There are many examples of circular Saxon towers shown in the old MSS. The staircase at the west end of Brigstock Church is of Saxon date; it is circular in form, and were it to stand alone, it would resemble a round tower very nearly. The same may be said of the similar turret of Brixworth Church. The form was retained in this locality long after Saxon times for the great advantage it possessed for the use of the rough material of the district.

Lord Dunraven has recently published the results of his father's researches in old Irish buildings, and by a process of somewhat similar reasoning, he traces the round towers of Ireland to those of the Continent, and he adduces a vast amount of information on the circular towers there, which may be consulted with much profit to this inquiry, for it applies equally, if not more so, to these round towers than to those of Ireland. It may be of interest to bear in mind that this district furnishes what may be a connecting link to these mysterious structures. At Bradfield, and at Bramfield, Suffolk, and at Little Snoring, Norfolk, the round towers, like the Irish examples, are entirely detached from the churches. So far as I know at present, none of the towers which remain possess the original covering. Probably they were similar to the conical roofs of the Irish examples, and this is the more likely, since it appears the most obvious completion, and is shown so on the examples of circular towers represented in old MSS.

Grants,

In aid of Church Building, &c., made by "THE CHURCH BUILDING SOCIETY," *since the last publication of* "*The Church Builder.*"

At a Meeting held at the Society's House, 7, Whitehall, 17th July, 1879 (the only Meeting in the last quarter), the Ven. Archdeacon Harrison in the chair, Grants of Money amounting to £1815, were made in aid of the following objects, viz.:—

Building New Churches at Penrhyncoch, S. John, in the Parish of Llanbadarn Fawr, near Aberystwith, £100; Rowbarton, S. James, near Taunton, £200; and Steeton, in the Parish of Kildwick, near Leeds, £120.

Rebuilding the Churches at Plymouth, S. Peter, Devon, £400; and Sheepwash, S. Lawrence, near Highampton, Devon, £100.

Enlarging or otherwise improving the accommodation in the Churches at Badingham, S. John, near Framlingham, Suffolk, £15; Colchester, S. Paul, Essex, £30; Crawley, S. John, Sussex, £40; Hungerford, S. Lawrence, Berks, £40; Knockholt, S. Katherine, near Sevenoaks, Kent, £50; Llangwm, S. Hierom, near Haverfordwest, £35; Llanwnda, near Fishguard, Pembroke, £25; South Bersted, near Bognor, Sussex, £50; Higham-Gobion, near Ampthill, Beds, £15; S. Mary Hill, S. Mary, near Bridgend, Glamorgan, £25; Thurning, S. James, near Oundle, Hunts, £40; Tywardreath, S. Andrew, near Par Station, Cornwall, £60; and Winthorpe, S. Mary, near Burgh, Lincoln, £40. Under urgent circumstances the following grants formerly made were increased:—Towards building the Church at Carnhedren, near S. David's, from £100 to £120; rebuilding on a new site the Church at Upton-on-Severn, near Worcester, from £200 to £210; and towards enlarging Christ Church, Eastbourne, Sussex, from £50 to £65.

Grants were also made from the Special Mission Buildings Fund towards building School or Mission Churches at Fishergate, in the Parish of Southwick, near Shoreham, Sussex, £10; Llandinorwic, in the Parish of Llanddeiniolen, near Carnarvon, £20; Portsea, S. Mary (Iron Church), £15; Portsea, S. Mary (Mission Building), £15; and Spon Lane, in the Parish of S. John, Bromwich, £25. The Society likewise accepted the trust of sums of money as repair funds for the churches of Christ Church, Luton, Chatham; and S. Margaret's, Ilkley. In addition to the above cases, aid was refused to fourteen applications. Never before in the whole history of the Society have its funds been reduced to so low a figure.

Owing to the above numerous and liberal Grants, there is only £20 left in the General Fund, and nothing whatever in the Mission-Buildings Fund.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Church Building Society.

⁂ The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association remittance; *M.B.F.*, for Mission-Buildings Fund.

Canterbury.

1879.

Aug. 12	Cheriton	*O*	£4	3	6

York.

June 24	Sandhutton	*O*	1	0	6
Sept. 4	North Frodingham	*O*	1	15	0
17	East Acklam	*O*	1	11	2
	Leavening	*O*	0	10	7

London.

July 23	Upper Clapton, and Stamford Hill Church Fund	*A*	24	8	0
29	Clapton, S. James	*A*	5	4	8
Aug. 20	Poplar, S. Matthias	*O*	3	18	6
Sept. 1	Isleworth, S. John	*O*	3	7	0

Durham.

Aug. 5	Cambois	*O*	2	0	0

Winchester.

Aug. 19	Woodlands, S. Paul; Headly, S. Peter	*O*	2	18	0
Sept. 12	Weston Patrick	*O*	0	9	5

Bangor.

(*No remittance.*)

Bath and Wells.

July 17	Martock	*O*	3	6	6
22	Odcombe	*O*	1	14	0
25	Rimpton	*O*	1	10	0

Carlisle.

(*No remittance.*)

Chester.

(*No remittance.*)

Chichester.

July 8	Alfriston	*O*	2	7	9
10	Lewes, S. John	*O*	3	3	0
Aug. 22	West Ham	*O*	2	4	2
25	Brighton, S. Mary	*O*	13	11	9
25	Ditto S. Luke	*O*	1	10	2

Ely.

(*No remittance.*)

Exeter.

1879.

July 1	Barnstaple, Holy Trinity	*O*	£1	13	4
7	Landkey	*O*	0	17	11
Aug. 7	Topsham	*O*	2	10	0

Gloucester and Bristol.

June 26	Gloucester, S. Aldate	*O*	1	5	0
Aug. 2	Fishponds, S. Mary	*O*	2	1	4
8	Bourton-on-the-Water	*O*	1	2	3
15	Coates	*O*	2	15	0

Hereford.

July 22	Much Marcle	*O*	3	10	0

Lichfield.

June 23	West Bromwich, S. John	*O*	1	16	0
27	Wolverhampton, S. Peter	*O*	11	13	4
July 14	Lichfield Cathedral	*O*	12	10	0
21	South Normanton	*O*	1	6	8
Aug. 15	Tividale, S. Michael	*O*	2	0	0
15	Quardon	*O*	6	10	0
16	Hadnall	*O*	1	11	4

Lincoln.

June 30	Thimbleby	*O*	2	8	6
July 30	Normanton	*O*	1	1	6
Aug. 29	Tetney	*O*	1	10	4

Llandaff.

Sept. 15	Penrhôs	*O*	0	15	0

Manchester.

(*No remittance.*)

Norwich.

July 14	East Bergholt	*O*	2	15	0
Aug. 5	Ringshall	*O*	1	12	10

Oxford.

June 23	Middleton	*O*	2	12	10
25	Aylesbury	*O*	7	14	6
30	Wendover	*O*	4	4	0
July 1	Aston Clinton	*O*	2	8	0
15	Old Windsor	*O*	3	0	3
Aug. 25	Summertown	*O*	2	0	0
Sept. 5	Culham	*O*	1	5	0
11	Woodstock	*O*	2	0	11
15	East Hendred	*O*	1	10	5

Peterborough.

1879.				
July 22	Loughborough, Holy Trinity ....*O*	£5	14	6
28	Weldon ....*O*	3	2	2
	Ditto (M.B.F.)......*O*	1	4	2
30	Deene....................*O*	3	8	0
Aug. 5	Northampton, S. Lawrence ....*O*	3	0	6
Sept. 16	Cransley...............*O*	1	10	0

Ripon.

Sept. 12	Warley, S. John ......*O*	4	3	4

Rochester.

June 25	Vauxhall, S. Peter ...*O*	3	0	0
July 14	Reigate, S. Mark, (M.B.F.)..............*O*	7	3	0
21	Sidlow Bridge ....*O*	7	5	3
Sept. 15	Charlwood.............*O*	9	5	8

Salisbury.

July 8	Buckland Newton ...*O*	2	0	0
Aug. 30	Beaminster ....*O*	5	0	0
Sept. 9	Broad Hinton ....*O*	0	10	0

S. Alban's.

1879.				
July 7	Fryerning ....*O*	£2	0	6
11	Canvey Island ....*O*	0	18	0
Aug. 1	Lawford ....*O*	2	6	1
27	Cheshunt ....*O*	4	12	0
Sept. 1	Boxmoor (M.B.F.)...*O*	7	12	6
4	Elstree ....*O*	7	5	6

S. Asaph.

July 22	Oswestry ....*O*	10	9	3
Aug. 15	Loughton Parish Ch. *O*	6	5	6
	Ditto, S. Mary ......*O*	1	4	6

S. David's.

(*No remittance.*)

Truro.

June 21	Landrake ....*O*	0	14	0
July 1	Truro Diocesan ......*A*	3	2	0
24	Ditto ....*A*	2	2	0
29	Quethiock ....*O*	0	19	6

Worcester.

June 24	Worcester, S. Andrew, *O*	3	0	6
July 25	Elmley Castle Parish Church ....*O*	0	17	11
30	West Malvern ....*O*	5	1	6

Sodor and Man.

(*No remittance.*)

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